

MANNERISM IN ARABIC LITERATURE:
A STRUCTURAL ANALYSIS OF SELECTED POETRY
3rd CENTURY AH/9th CENTURY AD - 5th CENTURY AH/11th CENTURY AD

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ABSTRACT

The thesis contains six chapters: introduction, four chapters on selected works by four poets, and conclusion. The Arabic texts discussed are added as an appendix and numbered from I to XIX.

Chapter One discusses the form and function of the panegyric qaṣīda in the early Abbasid period. The organic unity of the individual poem is postulated in a structural model which serves as a working hypothesis for subsequent analyses.

Chapters Two and Three contrast panegyrics by Buḥturī (d. about 284 AH/897 AD) and Miḥyār al-Daylamī (d. 428 AH/1036 AD). Three poems by Buḥturī are analysed with particular attention to the structural function of the initial section. A work by Miḥyār, shown to follow similar principles of construction, is explored with respect to imagery. A comparison of two selected passages highlights stylistic differences between the two poets.

Chapters Four and Five are devoted to ascetic poetry, contrasting the zuhdiyyāt of Abū 'l-'Atāhiya (d. 213 AH/828 AD) and the Luzūmiyyāt of Abū'l-'Alā' al-Ma'arrī (d. 449 AH/1058 AD). Chapter Four begins with a study of the origins of the zuhdiyya canon in the poetic tradition and its relation to the panegyric. Chapter Five focuses on the reinterpretation of the poetic tradition in Ma'arrī's work.

Both chapters conclude with the analysis of a selected text.

Departing from the postulated unity of the individual poem, the analyses reveal the unity of the poetic corpus. The former is substantiated by recurring techniques of construction, the latter suggested by recurring motifs in contrasting contexts. It follows that the qaṣīda, on the basis of one structural model, provides scope for combinations of motifs drawn from the entire poetic corpus.

The analyses of chapters Two to Five provide the basis for a hypothesis on the nature of mannerism and classicism which the final chapter develops in reference to the debate on mannerism in Arabic literature. The hypothesis is tested by a return to the selected texts.

* * * * *

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لولاك كانت ثلثة لم تتسدد أبداً وكانت عدّة لم تكمل

(Abū Tammām)

PREFACE

A. The discussion of mannerist and classical styles in the last chapter of this thesis is based on the structural analysis of four texts in particular: poems of Buḥturī, Miḥyār, Abu 'l-ʿAtāhiya and Maʿarrī (texts II, IV, XII, and XIV). In the course of this study, a stylistic opposition is established between the earlier and the later of these poems (II, XII and IV, XIV), this being intended as a contribution to the study of the stylistic range of Arabic poetry. While historical analysis is not a primary concern in this undertaking, the chronological distinction between earlier and later texts requires that the notion of mannerism here developed be related to the current debate on the history of style in Arabic literature. The following is a brief discussion of the views of Shawqi Dayf as set out in his "al-Fann wa Madhāhibuhu fī al-Shiʿr al-ʿArabī"¹ as well as those of W. Heinrichs as they appear in the article "Literary Theory - The Problem of its Efficiency" Reference is also made to Adūnīs' "Muqaddima lil-Shiʿr al-ʿArabī".³

I

As the title suggests Dayf's work traces in the history of Arabic poetry certain stylistic methods or schools (madhāhib).

¹ Cairo, 1969.

² See Arabic Poetry - Theory and Development, ed. G.E. von Gruenebaum, Wiesbaden, 1973, pp. 19-69. Heinrich's article "Manierismus' in der arabischen Literatur" (Islamwissenschaftliche Abhandlungen ed. R. Gramlich, Wiesbaden, 1974) is discussed below pp. 271 ff.

³ Beirut, 1971.

There are three:

1) Sanʿa, defined as "jahd fanni", the creative endeavour underlying all art.¹ The term is closely linked to Dayf's discussion of poetry as a craft (sināʿa) with rules, constraints and conventions to which the poet must adhere in his effort at artistic creation (sanʿa)².

2) Tasniʿ, defined as the badiʿ school, a style which adds to the basic properties of the craft a methodical emphasis on zakhrif (ornatus), taʿannuq (elegance) and tanmīq (ornate composition).³

The ornatus of tasniʿ is not restricted to the traditional figures of badiʿ as defined by rhetoric but includes a number of other features which the author sets out to explain.⁴

3) Tasannuʿ, defined as "excessive constraint (takalluf) and what is contained therein of affectation (taʿammul) and complexity (taʿqīd)".⁵ This school is occasioned by cultural decline and characterised by loss of creative and expressive power.⁶

Linguistically, these Arabic terms are coined as derivatives of one root since this indicates a certain feature of the poetic schools they describe: while motifs, themes, metre and rhyme remain relatively stable throughout, the schools are distinguished from one another by differences of "texture and style" (siyāgha wa uslūb).⁷

¹ Shawqi Dayf, op. cit., pp. 22, 41.

² Ibid., pp. 13 ff.

³ Ibid., pp. 9, 176.

⁴ Ibid., pp. 176, 239 ff.

⁵ Ibid., p.9.

⁶ Ibid., pp. 277 ff.

⁷ Ibid., p.9. See also below p. 35.

The bulk of Dayf's work is a discussion of the historical growth and interpenetration of these stylistic methods. Apart from numerous citations of poetry, the author illustrates his points with material drawn from works of rhetoric and historiography in order to coordinate stylistic development with environmental factors and general cultural history. The result is an interpretation of the course of Arab culture from pre-Islamic down to modern times.

The work is divided into three books. The first, comprising more than half the work, deals with san'a and tasnī', the second with tasannu', the third focuses on the development of poetry in Spain and Egypt.

1) San'a and Tasnī'.

The period of san'a covers pre-Islamic, Umayyad and early 'Abbasid poetry. Dayf distinguishes two strands of verse: shi'r taqlīdī and shi'r ghinā'ī.¹ "Traditional", or "formal", poetry which includes madīh, rithā' and hijā' reaches a high point of craftsmanship in the work of Zuhayr. He counters his predecessors' simple accumulation of images and themes with a new concern for cohesion and detailed development. With him, the old gasīda reaches its final form: a tripartite unit consisting of introduction, subject matter and finale.² Zuhayr thus exerted a decisive influence on the later development of shi'r taqlīdī by Huṭay'a and Kuthayyir in whose works his heritage is treated with increasing concern for complexity and detail.³

¹ Ibid., pp. 37 ff.

² Ibid., pp. 26 f., 32.

³ Ibid., p. 35 f.

"Lyric" (ghinā'ī) poetry differs from its "formal" counterpart by consisting of brief, monothematic pieces of songlike character composed in a less elevated idiom with a preference for shorter metres. Found throughout pre-Islamic Arabia, it saw a particular flowering in the wine and love songs of the early Islamic period, its main protagonists being 'Umar b. Abī Rabi'a and al-Walīd b. Yazīd.¹

Ḍayf's discussion of 'Abbāsīd poetry is preceded by a survey of the external influences which left their mark on the literature of the time, in particular the interaction of Arab and non-Arab culture.² 'Abbāsīd san'a is characterised by the absorption of these influences, by new developments of traditional themes as well as by the interpenetration of "lyric" and "formal" poetry. The latter is evident in the spread of "lyric" metres and sound structures into the realm of the panegyric.³ The style of the muwalladūn poets, halfway between the traditional idiom (manifest in rajaz poetry) and the popular idiom of the day, is "pure, transparent, less concerned with linguistic profusion for its own sake than with profusion of ideas and the stirring of emotion."⁴ It is illustrated in the works of Bashshār, Abū Nuwās and Abū 'l-'Atāhiya which latter so simplified the poetic medium "in choice of words and expressions that it approached the level of popular speech."⁵

¹ Ibid., pp. 41 ff.

² Ibid., pp. 91 ff.

³ Ibid., pp. 76 ff.

⁴ Ibid., p. 146.

⁵ Ibid., p. 172. That this simplicity does not preclude considerable sophistication on the level of composition is shown below, pp. 137 ff.

During the same period the school of tasnīʿ took shape in the works of Muslim b. al-Walīd. Its rise is portrayed as a response to the increasing cultural refinement evident in the art of the time (... "the qasīda became as though a counterpart to a wondrous (badīʿ) ornamented mosque..."¹) and as a return to the "jazāla qadīma"² in the face of the simple style of Abū Nuwās and Abū 'l-ʿAtāhiya. Poetry became all "sculpture, polish, ornatus and refinement"³ blended with the stringency of composition inherited from the school of Zuhayr.

In the ninth century, the schools of sanʿa and tasnīʿ existed side by side. Sanʿa adopted certain rhetorical techniques of tasnīʿ but remained essentially itself, i.e. oriented towards traditionalism and simplicity. This is shown in reference to works of Buḥturī and Ibn al-Rūmī.⁴ Tasnīʿ on the other hand, brings about the greatest poetic achievement of the age: the work of Abū Tammām. His merit resides in rallying and remoulding all resources and techniques of tradition to express the spiritual quests and philosophical insights of his time. In his every complexity and opacity Abū Tammām "searches and experiments; expression with him is but search and trial"⁵ In its nature and in the controversy it occasioned, his work warrants comparison with the symbolists of nineteenth century France.⁶ His pupil, Buḥturī, while

¹ Ibid., p. 174.

² Ibid., p. 183.

³ Ibid., p. 185.

⁴ Dayf remarks, however, on the original features in Ibn al-Rūmī's work, see ibid. pp. 207 ff.

⁵ Ibid., p. 241.

⁶ Ibid., p. 242 f. Cf. also Adūnīs, op. cit. p. 47, who calls Abu Tammām "Mallarmé al-ʿArab."

distinguished by a particularly mellifluous style, does not approach Abū Tammām in profundity and daring.¹ Ibn al-Mu'tazz, a chief exponent of tasnī', also falls short of Abū Tammām despite the beauty and ingenuity of his similes ; his poetry lacks diversity and cultural scope.²

2) Tasannu'

The school of tasannu' is the product of a period of decadence which combines opulence and overrefinement with lack of inventiveness and loss of creativity.³ The rhetorical devices of badi' are debased to the level of mechanical means for the creation of word games, the philosophical acumen of tasnī' is replaced by a trivial jingle with philosophical terminology.⁴ Complexities are constructed for their own sake, devoid of life and warmth, static and petrified⁵ and an imbalance appears between the means of expression and their apparent aim.⁶ From a creative remoulding of tradition (tahwīr fannī), poetry is reduced to talfīq: "the gathering of incongruous ideas, taken from here and there, and displayed in mutilated fashion."⁷ The style is illustrated in a

¹ Dayf op. cit. p. 194 f. The author contrasts Buḥturī's simple antitheses with Abū Tammām's penetrative technique of nawāfir al-addād. Yet the analysis of one of Buḥturī's poems (see below pp. 51-65, 276-285) suggests that his work, too, is not devoid of profundity of vision.

² Ibid., pp. 262 ff.

³ Ibid., pp. 277 ff.

⁴ Ibid., pp. 287 ff.

⁵ Ibid., pp. 283 ff.

⁶ Ibid., p. 286; .."fa-tarāhu ya'tī bil-qamari wa khūt al-bāni wal-'anbari wal-ghazāli; wa ammā hubbuhu wa ammā afkāruhu nahwa sāhibatihi fa-ka'anni bihā lā ta'nīhi". (Comment on a line by Mutanabbī).

⁷ Ibid., p. 298.

discussion of the works of Mutanabbī, Mihyār al-Daylamī and Maʿarrī.

Due to the liveliness and beauty of his poetry and its lasting significance for Arab culture,¹ Mutanabbī's work achieves greatness despite the negative aspects of taṣannuʿ. Mihyār's panegyrics and Maʿarrī's Luzūmiyyāt, on the other hand, represent the school of taṣannuʿ with all its failings. Mihyār's poems are pallid and repetitive reformulations of "well-worn thoughts and inherited ideas"², the style of the Luzūmiyyāt is "feeble, almost devoid of artistic beauty and novelty"³, it abounds in instances of repetition, "deficiency and weakness of construction".⁴ Propelled by his great philological erudition, Maʿarrī imposed formal constraints on his poetry which aim at but a display of skill and learning by means of linguistic complexities and terminological riddles. The Luzūmiyyāt appear as though they were "buniyat bināyata lughatin qabla an tubnā bināyata zuhdin".⁵

3) Spain and Egypt.

Dayf's discussion of the poetry of Spain and Egypt, while not immediately relevant to the subject matter of this thesis, is of great significance in the context of the historical vision he develops.

The schools of sanʿa, tasnīʿ and taṣannuʿ exerted a decisive influence on Spanish and Egyptian verse. However, the poets did not provoke any substantial new developments; moreover,

¹ Ibid., p. 348.

² Ibid., p. 362. See also Dayf's views on Mihyār as discussed below, pp. 104 f.

³ Ibid., p. 396.

⁴ Ibid., p. 395.

⁵ Ibid., p. 402.

they were unaware of the distinct difference between these schools and thus applied themselves to all three simultaneously "without order or discernible method".¹ On balance, however, the poets of Fāṭimid and Ayyūbid Egypt are given the preference over those of Spain for having portrayed their character and environment in new and truthful fashion. In the history of Arabic poetry, Egypt thus assumes a more distinct personality than Spain.² In view of the subsequent modern literary revival in Egypt, that country emerges as having, from the late middle ages onwards, been the centre of Arab culture.

The book is concluded with some remarks on the modern period which elucidate certain aspects of Ḍayf's preference for Abū Tammām and the school of tasnī' and his rejection of tasannu'. In the confrontation between Arab culture and the West, the 'Abbāsīd precedent is instructive: the absorption of "Greek philosophy and foreign culture"³ (manifest in the tasnī' of Abū Tammām) is a model for the modern poet's need to study the intellectual tradition of the West. On the other hand, the 'Abbāsīds' neglect of Greek literature and their literary conservatism (which gave rise to tasannu') is a warning: the poet must remain open to foreign literary influence. Of equal importance, though, is a profound acquaintance with the indigenous heritage. One feels that Ḍayf's study is intended as a key to its understanding and its relevance to modern times.

¹ Ibid., p. 419.

² Ibid., pp. 462, 472, 479, esp. 512.

³ Ibid., pp. 516 ff.

In the following, certain distinctions are made between Dayf's concept of tasannu^c and the term "mannerism" as it is developed in this thesis.

Dayf's terms san^{ca}, tasnī^c and tasannu^c trace three stages of a historical development. The contrast between the cardinal texts analysed in this thesis, however, aims at the identification and definition in abstract terms of two contrasting stylistic principles. It is conceivable that evidence for these could be found in all three historical periods discussed by Dayf and, indeed, in the different works of one author. Tasannu^c is not only a stylistic term, but a historical concept characterising a whole period in its artistic and literary output as much as in its life style. Mannerism as defined in this thesis is a "descriptive term"¹: it refers to an attitude to language manifest in individual texts.

Furthermore, the concept of tasannu^c is essentially linked with lack of creative power and cultural decline. "Arabic civilization lost the ability to express emotion"², "the poets are incapable of renewal"³, the embellishments of verse lose their musical and decorative appeal.⁴ Contrary to this, the treatment of the texts of Mihyār and Ma^carrī in this thesis tries to show that they are not inferior or misguided attempts, but expressions of a positive and independent "Kunstwille".⁵

¹ Cf. Heinrichs, op. cit., p. 48.

² Dayf, op. cit., p. 349.

³ Ibid., p. 359.

⁴ Ibid., pp. 352, 400 et al.

⁵ Cf. Heinrichs, op. cit., p. 26.

In the course of this, the phenomenon *Ḍayf* describes as talfīq, an arbitrary fabrication of images and rhetorical figures out of conventional elements, has been interpreted differently with the help of a structuralist method. It is seen as a creative search, an exploration of the combinatory potential of literary language referred to as "semiological mimesis". Takalluf, constraint, in *Ḍayf's* view of tasannu' a mechanical means to increase complexity where there is lack of inventiveness¹, is portrayed as the formal principle which makes that exploration possible.

Adūnīs, when introducing his chapter on Ibn Bābāk in the Muqaddima lil-Shi'r al-'Arabī, remarks that²

ومن مهمات الشعر ان يفتح دروبا الى ذلك العالم الخفى وراء العالم الظاهر،
و يتيح للانسان ان يتخلص من الحوائق، ويصير شبيها بسائل روحى يتمدد فى العالم.

The mannerist poems studied in this thesis seek this "hidden world" not in any perceptible reality language might mirror, but in the texture of literary language itself. Two aspects of "semiological mimesis" are discussed. One centres on the exploration of the metaphorical scope of the literary heritage; this is the case of Mihyār. The other draws chiefly on the morphological and phonological resources of literary language; this is exemplified in Ma'arrī's Luzūmiyyāt. Yet in their very difference, the poems by Mihyār and Ma'arrī are seen to share certain characteristics subsumed under the term "variation":

¹ Ibid., e.g. p. 296.

² Adūnīs, op. cit., p. 58.

within the strict limitation of certain constraints, linguistic material is subjected to ever new amalgamations. In the course of this process a distortion arises, a rift between language as an abstracted system and language as a reflection of reality. This, the very core of mannerist style, has been called in this thesis "discord between signifier and signified".¹ With the apparent independence of the signifier from the signified, mannerist style conquers a new creative realm. Thus, in Mihyār's work, the elements of tradition are crystallized in patterns of infinite variety in a search for the extraordinary, the enigmatic and the marvellous. As to Ma'arrī's Luzūmiyyāt, the "edifice of language" Dayf felt to be at variance with the "edifice of asceticism"² is not merely the result of philological erudition, but in itself a profoundly meaningful statement. With the help of all resources of assonance and alliteration, Ma'arrī is able to construct works of such power and tightly enmeshed structural coherence that they appear as monuments of permanence in the face of time and death.

II

In his article entitled "Literary Theory - The Problem of its Efficiency", W. Heinrichs indicates the outlines of another view on the development of Arabic poetry. He sees its history marked by three "impulses each of which in turn fashioned its own kind of poetry". The first of these is "the start of the Hijāzī

¹ This feature has also been discussed elsewhere. See below pp. 255 ff

² See above, p. ix.

school of love poetry around the year A.D. 650". It is characterised in particular by "the anecdotic description of actions and reactions of persons interspersed and enlivened with direct speech".¹ The second impulse "may be labelled badi'" and "may be described as rhetorical embellishment which is consciously sought after by the poets and thus gradually evolves as a principle of art".² "The emergence of 'phantastic' poetry" is the effect of the third impulse, occasioned by "a shift of the poet's attention from the level of reality (...) to the level of imagery".³

The reason behind the development of both the badi' and the "phantastic" style lies in the "traditionalism of Arabic poetry with regard to its content" which compelled the poets to give "exclusive attention" to the form of their product. In the case of "phantastic" poetry this often leads to an "elaboration and combination of known badi' figures".⁴ A function of this development is mannerism: "complicated or intricately constructed figures of speech (and combinations thereof)... are the outcome, or rather the expression, of the increase of mannerism (the term used in a descriptive sense) in later 'Abbāsid poetry".⁵ In an attempt at demonstrating the medieval critics' incapacity to describe such complex constructs, Heinrichs cites two examples: a line by Ma'mūnī containing a combination of rhetorical figures⁶

¹ Heinrichs, op. cit., pp. 24 f.

² Ibid., p. 25. Cf. Dayf's notion of tasnī' above p. iv.

³ "Phantastic" refers both to Gruenebaum's usage and to Jurjānī's term takhyīlī; see ibid. p. 26.

⁴ Ibid., pp. 24 f.

⁵ Ibid., p. 48; cf. also pp. 23 f.

⁶ Ibid., p. 52 (bottom paragraph).

and one by Mutanabbī exhibiting an intricate combination of traditional motifs.¹ Heinrichs thus links mannerist style with the notions of complexity, construction and combination in a manner reminiscent of Dayf's term talfīq (though without the pejorative sense) and the concept "exploration of combinatory potential" developed in this thesis.

However, there is a significant difference between the approach delineated by Heinrichs and the course of study followed here. The thesis is less concerned with a historical (diachronic) view of mannerist style i.e. with the tracing of motifs and rhetorical techniques as elements of mannerist "combination" exemplified in single lines and extracts; rather, it seeks a (synchronic) description of its structural properties as manifest in whole poems and discernible in the interaction between poems as units. The combination of rhetorical figures and motifs then appears as but a subcategory of an "exploration of combinatory potential" observable on every level of the structure of a poem, or, indeed, in the case of the Luzumiyat, of an entire dīwān.²

¹ Ibid., pp. 60 ff.

² Adūnīs' interpretation of the course of 'Abbāsīd poetry (Adūnīs, op. cit., pp. 37-67) suggests that mannerist style need not necessarily be described in negative terms; that it is not necessarily a style imposed by literary traditionalism or, as Dayf would have it, by cultural decline, but one positively sought and created as the only adequate expression of a poetic experience. His introductory remarks on "al-hasāsiyya al-shi'riyya al-'Arabiyya" in 'Abbāsīd times are concluded as follows (p. 39):
 صار الشعر يقوم على حضور الينا وغياب الآخر، أى على الطرافة والجدّة والخرابة • أصبح الشاعر على حدة • بينه وبين غيره الهاوية •

B. A number of crucial results of the structural analyses undertaken in this thesis are both inspired by and a confirmation of observations made by K. Abu Deeb with respect to the Mu^ḥallaqāt of Labīd and Imru' al-Qays.¹ In the following, a number of these congruences are set out under the heading of "oppositions", namely, oppositions (of structural features) within poems as well as oppositions (of themes and motifs) between poems. I would like also to thank Dr. Abu Deeb for the great care with which he has read this thesis in his capacity as examiner and for the suggestions and improvements he has offered.

I

Oppositions within poems.

Both works analysed by Abu Deeb progress "through oppositions and dualities"² which the author portrays as "springing from the very structure of the experience embodied by the poem itself".³ These "oppositions and dualities" are manifest on every layer of the structure. In a "preliminary method of organisation", Abu Deeb has ordered the attributes of certain entities or sets of entities of the poems into different circles consisting of three layers which represent the positive, negative and neutral aspect of these attributes.⁴ One set of oppositions observed in the ode of Labid is, in a somewhat altered form, also of crucial significance

¹ K. Abu Deeb, "Towards a Structural Analysis of Pre-Islamic Poetry", International Journal of Middle East Studies, vol. 6, 1975; "Towards a Structural Analysis of Pre-Islamic Poetry (II), The Eros Vision", Edebiyat, vol. 1, no. 1, 1976. Henceforth, these articles are referred to as S.I and S.II.

² Abu Deeb, S.I, p. 167.

³ Ibid., p. 168.

⁴ Ibid., p. 169 ff., Abu Deeb S.II, pp. 64 f.

to the structural model of the panegyric developed in chapter one of this thesis.¹ The poet's relation to his beloved ("all tension and unhappiness"²) contrasts with his relation to the tribe ("total identification and harmony"²). The duality shown here between integration and division, continuity and discontinuity, fertility and sterility, applies in the same way to the contrast in the poet's relation to beloved and ruler in the panegyric. This is an important feature in a number of the poems analysed below.³

In his discussion of the atlāl convention, Abu Deeb remarks on the fact that "different poets bestow different attributes on the atlāl"⁴; he proceeds to ask whether these are merely functions of a "conventional device" imposed by the "demands of tradition", or whether they relate "structurally to the other constituent units of the poem and are imposed by the essential vision of reality of which it is an expression".⁴ With respect to the two poems analysed, Abu Deeb conclusively proved the relevance of the latter. "The properties of the atlāl...possess a symbolic value no less essential to the...statement of the poem than any other section"⁴, indeed, "the features of the atlāl section permeate the whole poem"⁵, they introduce all the fundamental "oppositions and dualities" which inform the development. These findings are

¹ See below, pp. 17 ff.

² Abu Deeb, S.I, p. 169.

³ See below, pp. 19 ff., 48 f., 57 f., 62 f., 83.

⁴ Abu Deeb, S.I, p. 164.

⁵ Abu Deeb, S.II, p. 12. This statement refers to the Eros poem, but is equally applicable to the Key poem. (Key poem and Eros poem designate the Mu'allaqat by Labīd and Imru' al-Qays).

confirmed by the analyses in the thesis: every poem starting with atlāl and/or nasīb was found to exhibit these features. The initial sections of the poems contain thematic, lexical, morphological, phonological and syntactic material which is developed and frequently resumed in the remainder of the work. This is illustrated with respect to imagery and conceptual themes in the analyses of poems by Buḥturī and Mihyār, with respect to morphology and syntax in the analyses of poems by Abū 'l-'Atāhiya and Ma'arrī.

Another structural feature discussed by Abu Deeb and of considerable significance for this study is the existence of oppositions between the units of one poem. Abu Deeb distinguishes two types, the second of which is of specific relevance:

"The units may be related as open, parallel structures which are fundamentally repetitive - not linguistically, but on the level of the relations they consist of. The open structures, thus, possess the same properties, and the effect is one of intensification and heightening of the vision of the poem, but, more important, is also one of 'universalization' of the essential experience of the poem."¹

This is, indeed, a precise description of the technique illustrated in the discussion of the sectional relationships of texts XII and XIV.² Similar instances of "sectional parallelism" (as it is here called) are observed in virtually every poem analysed. Furthermore, "sectional parallelism" is manifest not only on the level of theme but can be seen to concern every aspect of the grammatical structure.³

¹ Abu Deeb, S.I, p. 167.

² See below, pp. 141 ff., 221 ff.

³ See e.g. Abu Deeb, S.II, pp. 38 ff.; below, pp. 142-148.

Three other significant features to be discussed under the heading of "oppositions within poems" concern lexical, metric and phonological levels. The repetition of lexical items in contrasting contexts is pointed out by Abu Deeb in his discussion of the "Eros poem": frequently, the contrast of context is indicative of major structural developments within the poem.¹ The same applies to some of the texts analysed here. Indeed, the tracing of word repetition is used as a veritable "discovery procedure" for structural patterns in the discussion of texts I and IV², while with respect to texts II and XII, repetitions of lexical items are there to confirm the structural features examined.

The oppositions in the morphological pattern of rhyme words, observed by Abu Deeb,³ were found to be of significance also in the analysis of poems by Abu 'l-Ātāhiya and Ma'arrī (texts XII and XIII). The structural importance of the rhyme word is - for obvious reasons - of particular relevance in the case of the Luzūmiyyāt.⁴

Metrical variants present a further duality of structural significance. Abu Deeb discusses these with respect to the metre tawīl (ʿilun-fā versus ʿilun-fa; ʿilun-fā-fā versus ʿilun-ʿilun).⁵ A similar function of the variants of wāfir and kāmil is observed below; indeed, the structural subdivision of text XIV is punctuated

¹ Abu Deeb, S.II, p. 12 (repetition of rasm), p. 32 (repetition of ghabīt); also p. 51.

² See below, pp. 39 ff., 75 ff.

³ Abu Deeb, S.II, pp. 52 f.

⁴ See below, pp. 142 f., 170 ff.

⁵ Abu Deeb, S.II, pp. 54 f.

by such metrical oppositions.¹

A final, general, point of note in the discussion of "oppositions within poems" is the symmetrical nature of the subdivisions. The true significance of this feature can be ascertained only by "extensive analysis of the corpus of poetry"². Suffice it to remark that Abu Deeb observed the divisibility of the "Eros poem" into two "gross constituent units" of nearly equal length³; these in turn consist of four "constituent units" each, which stand in complex but symmetric interrelation.⁴ A comparable degree of symmetry, i.e. a division into two halves of nearly, or exactly, equal length, coupled with a contrasting interrelation of discernible subsections, is shown in the analyses of texts II⁵, IV⁶, XII⁷, XIII⁸, XIV⁹ and XVI¹⁰.

¹ See below, p. 147, pp. 250 ff.

² Abu Deeb, S.I, p. 164.

³ Abu Deeb, S.II, p. 4.

⁴ Ibid., p. 43.

⁵ See below, pp. 51 f.

⁶ Ibid., pp. 73 ff.

⁷ Ibid., p. 141.

⁸ Ibid., pp. 160 f., 170 f.

⁹ Ibid., p. 221.

¹⁰ Ibid., pp. 188 ff.

II

Oppositions between poems.

"The Key poem and the Eros poem represent two poles (an opposition) in that they set the collective vision against the individual vision".¹ One is "preoccupied with fertility and procreation as forces of survival and continuity and hence with children, the tribe and its values"², the other is an ("intensely individualistic"³ and) "desperate search for the manifestations of intensity in man, his intimate associates and his universe".³ A similar contrasting vision could be observed in two pre-Islamic qasīdas cited in this study, works of ʿAdiyy b. Zayd and ʿAbīd b. al-Abraṣ (texts VII and VIII). Again, there is a contrast between a collective and an individual vision. A defiant, solitary apotheosis of muruwwa in death is countered by a concern for social value, cohesion and continuity. One poem is marked by the complete absence of any positive human relationship, the other abounds in virtuous advice on dignity and wisdom in social interaction.⁴ The opposition between texts VII and VIII thus aligns itself with the new interpretation of the range of pre-Islamic poetry developed by Abu Deeb.⁵

Another form of opposition between poems concerns the contrasting treatment of themes in different works. Abu Deeb has drawn attention to this feature in his comparison between certain

¹ Abu Deeb, S.II, p. 67.

² Ibid., p. 66.

³ Ibid., p. 67.

⁴ See below, pp. 122 ff., 132, 208 f.

⁵ Abu Deeb, S.II, pp. 4, 66 f.

sections of the Mu'allāqa of Labīd and the famous elegy of Abū Dhu'ayb al-Hudhalī.¹ A different, but related, form of opposition is discussed in the context of the "reevaluation of the poetic heritage" effected in the Luzūmiyyāt of Ma'arrī. The wolf, in pre-Islamic iconography a "mirror of the poet's inner self"², a physical embodiment of the solitary defiance of muruwwa, appears in the vision of Ma'arrī as a symbol of rapacious animal nature, the very opposite of the ascetic's spiritual restraint. The opposition between codes of muruwwa and zuhd as manifest in the treatment of poetic motifs, has been noted throughout in the study of both zuhdiyyāt and Luzūmiyyāt.³ It relates to the opposition of moral focus between the panegyric and ascetic poems analysed in this thesis, an opposition concerning not only the level of motifs but embracing also composition and structure.⁴

¹ Abu Deeb, S.I, p. 174 ff.

² Abu Deeb, S.II, p. 28; the quote refers to the wolf section of the Eros poem. For other examples, see below p. 185, n. 3.

³ See below, pp. 131 ff., 184 ff., 201, 208 ff.

⁴ See below, pp. 107 f., 135 f., 157 ff., 290 ff.

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Chapter One

THE ISLAMIC PANEGRIC

1.1. Introduction

Much of the Arabic poetic corpus consists of poems written in praise of rulers and notables of state. I have selected some works of this type to provide examples of the literary styles with which this study is concerned.

But before any stylistic analysis, it is advisable to gain some idea of the form and function of the panegyric mode in Arabic.

In a famous passage, the medieval critic Ibn Qutayba described the parts contained in a typical panegyric poem. He mentions dhikr al-diyār (I refer to it as aṭlāl), nasīb, rahīl, and madīh.

"I have heard from a man of learning that the composer of Odes began by mentioning the deserted dwelling-places and the relics and traces of habitation. Then he wept and complained and addressed the desolate encampment, and begged his companion to make a halt, in order that he might have occasion to speak to those who had once lived there and afterwards departed; for the dwellers in tents were different from townsmen or villagers in respect of coming and going, because they moved from one water-spring to another, seeking pasture and searching out the places where rain had fallen. Then to this he linked the erotic prelude (nasīb), and bewailed the violence of his love and the anguish of separation from his mistress and the extremity of his passion and desire, so as to win the hearts of his hearers and divert their eyes towards him and invite their ears to listen to him, since the song of love touches men's souls and takes hold of their hearts, God having put it in the constitution of His creatures to love dalliance and the society of

women, in such wise that we find very few but are attached thereto by some tie or have some share therein, whether lawful or unpermitted. Now, when the poet has assured himself of an attentive hearing, he followed up his advantage and set forth his claim: thus he went on to complain of fatigue and want of sleep and travelling by night and of the noonday heat, and how his camel had been reduced to leanness. And when, after representing all the discomfort and danger of his journey, he knew that he had fully justified his hope and expectation of receiving his due meed from the person to whom the poem was addressed, he entered upon the panegyric (madīh), and incited him to reward, and kindled his generosity by exalting him above his peers and pronouncing the greatest dignity, in comparison with his, to be little."¹

Ibn Qutayba's words have given rise to various interpretations but few make an attempt at understanding the meaning of this peculiar and unique poetic form. Generally, the first three parts have been considered a "conventional introduction" to the last, which is thought to contain the actual subject matter of the work.²

Since the relationship between "introduction" and madīh is by no means obvious, the idea arose that the coherence of the panegyric poem is merely conventional rather than meaningful. Rarely has anyone sought significance in these conventions. The qasīda has come to be seen as a loosely connected entity and its unity as an art form has thus been put into question. The poet, it was thought, devoted his creative attention only to individual lines and sections and there was, in the words of Heinrichs, "keine bewusste Gestaltung des Gedichtganzen."³

Were this to be the case, one would have to conclude that Arabic poetry is not poetry at all. As with every work

¹ Tr. R. Nicholson and cited in A.J. Arberry, Arabic Poetry, A Primer for Students (Cambridge, 1965), p. 5.

² Such a view is evident in Nicholson's translation of nasīb as "erotic prelude" as seen above.

³ W. Heinrichs, Arabische Dichtung und griechische Poetik (Beirut, 1969), p. 31.

of art, a poem is an act of integration in which human experience is given coherence and meaning. As such, it is a harmonious totality.

This quality has repeatedly been denied the qaṣīda but, as I hope to prove, unfairly so. The key question which demands attention in this search is the nature of the relationship between aṭlāl/nasīb and madīh. If sense can be found in this relationship one may, I believe, be able to come to an understanding of the form as a whole.

But first I turn to two studies of the pre-Islamic poem which have appeared recently and which break with the traditional view. Instead of a random sum of "realistic" desert descriptions, they portray the qaṣīda as "a coherent complex of conventional acts that in their relationships embody the model of an order in the world."¹

Even though I am concerned with the panegyric qaṣīda in Islamic times, both studies are relevant to the argument. In the following section, a brief summary puts forward the main ideas of their authors.

1.2. Summary of Ideas

(a) A. Hamori

In his book on The Art of Medieval Arabic Literature, Hamori describes the pre-Islamic qaṣīda as a ritualistic expression of the view of life of the ancient Arabs. This view centres on the "heroic model", the paradigm of pre-Islamic moral values. The heroic model is of an equilibrium "produced by the will to be caught up in all encounters, joyful and lethal alike."² Two contrasting principles characterize it,

¹ A. Hamori, The Art of Medieval Arabic Literature (Princeton, 1974), p. 22, note 25.

² Ibid., p. 12.

kenosis (emptying) and plerosis (filling).

Kenosis represents the "voluntary relinquishment" of extreme generosity, of the abandonment of all property for transitory pleasures; it denotes the act of severing the relationship with the beloved on leaving the camp site, and finally, the valour and recklessness with which the hero faces death in perilous desert journeys and in battle.

Plerosis, the opposite principle, represents the boundless and sensuous enjoyment of the fruits of life whenever they present themselves: lovemaking, drinking, and reaping the spoils of war.

But in his every attempt at exorbitance and extremity the hero ultimately--and voluntarily--approaches death as the final boundary. "Facing death head-on [is] the first task of the qaṣīda."¹

Hamori sees the whole of the poetic form in terms of the dualism of plerosis and kenosis and suggests that it influenced the parallelistic composition of the ancient poetry. His interpretation leads him to a new and significant view of the connection between nasīb and rahīl:²

"Lady and camel--icons of the nasīb and of the camel-section--play significant roles, the contrasts between them pointing up the two principles of organization in the qaṣīda. First, they illustrate metaphorical re-enactment: the lady is an emblem of involuntary movement towards emptiness through time, the camel of voluntary movement towards emptiness through space. Second, they illustrate the attaining of an equilibrium by the use of contrasting pairs: the lady stands for a life of ease, the camel for stress and exertion; the one is deliciously plump, the other hard and gaunt. Plerosis and Kenosis."

Hamori then draws a number of important conclusions.

¹ Ibid., p. 8.

² Ibid., p. 19.

He sees the "extreme conventionality, repetitiousness, and thematic limitation"¹ of the qaṣīda as occasioned by the ritual function of this form of poetry: ". . . these poems, rather than myths or religious rituals, served as the vehicle for the conception that sorted out the emotionally incoherent facts of life and death . . ." ²

Hamori also makes some significant comments on the panegyric section of the poem: ". . . donor and recipient engage in a ritualistic performance, acting out a segment of the total organization of experience according to the heroic model."³ I will have occasion to come back to this view.

The author concludes: ". . . in a morally capricious universe the heroic model allowed a view of the totality of experience as balanced and coherent."⁴

(b) Kamal Abu Deeb

This author has presented another new approach to the qaṣīda in an article entitled "Towards a Structural Analysis of Pre-Islamic Poetry".⁵ Choosing Labid's Mu'allaga because he intuitively felt its "vision of reality central to pre-Islamic poetry as a whole,"⁶ Abu Deeb subjected the poem to a detailed structural analysis, the method of which he derives from Levi-Strauss' analysis of myth.

In the course of his study, he establishes beyond doubt the internal coherence of the work in question and

¹ Ibid., p. 21.

² Ibid., p. 22.

³ Ibid., pp. 23-24.

⁴ Ibid., p. 29.

⁵ K. Abu Deeb, "Towards a Structural Analysis of Pre-Islamic Poetry, International Journal of Middle Eastern Studies, vol. 6, 1975.

⁶ Ibid., p. 150.

concludes emphatically: "The poem must be examined as a total, meaningful structure . . . embodying an individual way of viewing reality."¹

K. Abu Deeb's argument culminates with his discussion of the "open structure" of the poem.² The qaṣīda does not move from one moment of time to another. All time is present time because it is a multi-layered re-enactment of one fundamental structure in terms of symbolic experiences and descriptions.

The different layers of the poem are marked by its "formative units", i.e., the subsections on the aṭlāl, the wild ass, the wild cow, etc.

A number of these formative units possess parallel structures "or rather, manifestations of what is fundamentally the same structure of experience in the whole poem."³ This consists of a movement of deliverance from hardship by means of an arduous journey.

In the case of the poet, the negative relationship he has with his beloved Nawār is overcome in the harmonious relationship between himself and his tribe at the end of the poem. In between lies the journey, the raḥīl.

Ultimately, the structure contains an assertion of life in the face of death. However, "in none of these units does the movement end with a total resolution of the tensions"⁴ with which it starts. Just as the encampment is a place of both desolation and renewed fertility, so man is never freed entirely from the hidden dangers threatening his existence: even within

¹ Ibid., p. 180.

² Ibid., p. 181.

³ Ibid.

⁴ Ibid.

the tribe, symbol of stability and moral uprightness, there are li'ām, mean people.

So there is no absolute beginning and no absolute end to the movement; this is reflected in the timelessness of the open structure of the poem.

"Labīd's vision of reality . . . is a vision of the world as a universe of contradictions and paradoxes. Almost every object, every living entity, is of a double nature, in which the seeds of death and the seeds of life grow together and exist simultaneously. They are entwined and interlocked in an eternal struggle. Man's existence is one of constant tension, an existence on the edge of a sword: life and death glitter on either side of the blade. But man does not submit to death, nor does he immerse himself in a total celebration of life. In the midst of one, he is intensely aware of the presence of the other. Death is not at the other end of a journey which man goes through celebrating life, until the moment of the death of vitality comes: man moves in the context of death at all moments of his existence."¹

Here, the author's interpretation of the view of life expressed by Labīd's ode recalls Hamori's heroic model. Both stress the imminence of death as essential to the vision of the pre-Islamic qaṣīda.

Finally, the comparison between the qaṣīda and myth in Abu Deeb's essay allows for conclusions which agree with Hamori's idea on the qaṣīda as ritual. About the repetitive nature of the poetic form, Abu Deeb says, in the words of Levi-Strauss: "the function of repetition is to render the structure of myth [or of the qaṣīda] apparent."²

Hamori, in the same context, speaks about the qaṣīda's ritual affirmation of a mode of life through the repetitive "replay of prototypal events."³

The difference Abu Deeb traces when stating that the

¹ Ibid., p. 177.

² Ibid., p. 181.

³ Hamori, op. cit., p. 22.

qaṣīda, as opposed to myth, possesses "an external formal unity,"¹ can be seen as an expression of its ritualistic character.

Since I am only marginally concerned with pre-Islamic poetry, there is no need to discuss and compare the two views in any detail. Four principal points developed by Hamori and/or Abu Deeb are of relevance to this study:

- (1) The pre-Islamic qaṣīda is a coherent unity.
- (2) The pre-Islamic qaṣīda is a multi-layered poem with an open structure.
- (3) In its coherence, the pre-Islamic qaṣīda is an expression of the "heroic model".
- (4) The pre-Islamic qaṣīda is a ritualistic affirmation of the "heroic model".

1.3. The Arabic Madīh and Islamic Kingship

1.3.1. The Islamic Panegyric

It has generally been assumed that the panegyrics of the Abbasid² poets retrace the steps of the pre-Islamic qaṣīda. Their conformity to the old model has been attributed to the conservative spirit of the literary public which wished all poetry to contain the familiar features of the old masterpieces.

One has deduced from this that a genuine renewal of poetic form in the Islamic period was made virtually impossible. The poetic genius was fettered to outmoded, archaic forms which, in their reference to the desert scene, bore little relevance to the changed conditions of society.

¹ Abu Deeb, op. cit., p. 182.

² My notion of the Abbasid panegyric qaṣīda is derived from the works of Abū Tammām and Buḥturī.

This view can be shown not to be entirely true. It is conditioned by a misunderstanding of the old qaṣīda as such: its lengthy descriptions of desert life were seen as realistic portrayals of personal experience and their symbolic significance was undervalued. As a ritual, the qaṣīda was not a mere narrative but had a highly important social function; it connected the members of society with the deepest foundations of their existence.

Since the formulae of the qaṣīda are primarily symbolic and not mimetic, they can live on and remain meaningful in a changed environment as long as they retain their power or have been infused with a new meaning.

The survival of the atlāl and the nasīb--the part of the qaṣīda most consistently called petrified and purely conventional--into Abbasid times must be viewed in such terms. The poems themselves provide the evidence.

1.3.2. The Position of the Sovereign

Probably the most significant change to have taken place in the Arabic speaking world between 600 and 800 AD was that from a nomadic tribal society to an intertribal, indeed international society, based in cities and guided by the precepts of Islam.

At the centre of the Islamic state stood the Caliph, who received his power by divine sanction. It was his duty to provide religious and worldly guidance, to protect and nourish his subjects, and to defend and extend the realm of religion.

The author of the Kitāb al-Tāj, a manual of conduct for rulers dating from the ninth century, defines the relationship between the sovereign and his subjects as follows:

¹ Kitāb al-Tāj fī Akhlāq al-Mulūk, attributed to Jāhīz (Beirut, 1970), p. 11. See also, A.K.S. Lambton, "Islamic Political Thought", in The Legacy of Islam, ed. Bosworth (Oxford, 1974), pp. 409 ff.

"سعادة الرعية في طاعة الملوك وسعادة الملوك في طاعة المالك ومنها أن الملوك هم الأس والرعية هم البناء وما لا أس له مهدوم ."

The king is the foundation of society, responsible for the happiness of his subjects and answerable to God.

This vision of kingship is not peculiar to medieval Islam alone. It was shared to varying degrees by all the kingdoms of the ancient Near East, and the caliphate has been seen, even in its own time, as the continuation of the Sassanian monarchy.

In accordance with this change, the Arabic qaṣīda was to extol the virtues of the new social order. From being the ritualistic medium of muruwwa, pre-Islamic virtus, it became the hieratic expression of the relationship between ruler and ruled in the Islamic kingdom.

The form of panegyric poetry and the picture of kingship it portrays suggests that this was its function.

There are a number of symbols, concepts and formulae which one may call the "archetypal epithets of kingship" since they reappear, in different guises, in many civilizations with a monarchic structure. The particular character such epithets assume in a certain society throws a telling light on the nature of the society as a whole and its view of worldly and divine authority.¹

Panegyric poetry is the medium in which these archetypal epithets are found in early Islamic civilization. I shall mention a few of them and show how they can be seen to define the role of political authority in Islam. Discussing the form of the panegyric in general may then make it possible

¹ For a discussion of these, see P. Wolff-Windegg, Die Gekrönten, Sinn und Sinnbilder des Königtums (Stuttgart, 1958).

to locate their position in its structure.

1.3.3. The Wasteland and the Fertile Land

In most ancient civilizations, the king was conceived as the mediator between the supernatural and the natural world. The order which he upheld was ultimately identical with the order of the cosmos.

Any act of injustice on the part of the king, any transgression of the taboos shaping his power, any negligence had disastrous consequences, not only for the stability of the state, but for the prosperity of life as a whole. Diseases and natural catastrophes afflicted a society whose king had ceased to be its spiritual centre.

In Sophocles' tragedy, the sacrilege committed by Oedipus when unknowingly killing his father and marrying his mother, renders him incapable of upholding the order of his realm. His guilt has severed the link between him and the gods, and disaster strikes Thebes:

Sorrows beyond all telling--
Sickness rife in our ranks, outstripping
Invention of remedy--blight
On barren earth,
And barren agonies of birth--
Life after life from the wild-fire winging
Swiftly into the night.

Beyond all telling, the city
Reeks with the death in her streets,
 1
 death-bringing.

Similarly, the ailing King Amphortas in the saga of the Holy Grail is not the only one to suffer: the whole realm is turned into a wasteland, life will not renew itself. The Holy Grail, symbol of the spiritual centre, is the only salvation--through it kingship can re-establish the cosmic balance.

¹ Sophocles, The Theban Plays (Penguin Classics), p. 30.

In contrast, the rise to power of a just king not only brings happiness to his subjects. The whole of organic life blossoms in renewed prosperity and the gods are pleased. An ancient Egyptian song celebrates the accession of one of the pharaohs, Merenptha, in such terms:

Rejoice, thou entire land, the goodly time has come.
A lord is appointed in all countries . . .

The water standeth and faileth not,
The Nile carrieth a high flood.
The days are long, the nights have hours,
The months come aright.
The gods are content and happy of heart, and
Life is spent in laughter and wonder.¹

Similar images appear in Islamic panegyric. In their contrast to the more ancient examples just quoted, they elucidate the difference between monotheist and polytheist religion, between ethical and mythical thinking.

In the mythical view, the righteousness of the king as the spiritual centre affects the balance of the whole universe: he is the reason for the prosperity of the land and the orderly succession of the seasons. That is why "the months come aright" on the accession of Merenptha.

In the Islamic view, man is guided by moral principles which are not derived from the order of nature. The life of nature is of an inferior order because it does not possess morality. That means also that it is not affected by the righteousness or injustice of man. Only God has power over it. Natural prosperity is thus not caused by the king, it is merely a reflection of his spiritual qualities as a divine instrument.

So in the imagery of the qaṣīda, the prosperity of the land is only a sign of the prosperity of society under a just king. Moral and natural qualities mirror one another but

¹ H. Frankfort, Kingships and the Gods (Chicago, 1948), p. 58.

the former are preponderant.

One of many examples is the poem Farazdaq wrote on the accession of the Caliph Sulaymān b. 'Abd al-Malik. The tyrannic methods with which Ḥajjāj subjected Iraq¹ have rendered the land "infertile":²

ما أصبحت أرض العراق بها ورق لمختبط ولا قشر

The population has come close to extinction under oppression and injustice. It is like dead fields that have been deprived of water. Three emphatic lines then express the resurrection brought by the new caliph:

ساق له حدب من التهره	كنا كزرع مات كان له
للماء ، بعد جناه الخضره	عدلوه عنه في مغولة
وعلاه منك مغرق الدبر.	أحييته بعباب منثلهم ،
منا الفناء ، ونحن في دبر.	أحييت أنفسنا ، وقد بلغت
وجبرت منا واهي الكسره	أحييت أنفسنا ، وقد هلكت

The irrigation of the wasteland is here a metaphor for the revival of human welfare under Sulaymān.

Abū Tammām has connected the themes of fertility and royal justice most explicitly in a poem composed for the Caliph Mu'taṣim.³ The first twenty lines contain a moving description of the beauties of Spring. The land is covered with plants and multi-coloured flowers after the winter rains have passed. The blossoms "almost make the hearts of men bloom."⁴

Abū Tammām continues:⁵

¹ On the controversy between Ḥajjāj and Sulaymān b. 'Abd al-Malik, see J. Wellhausen, Das arabische Reich und sein Sturz (Berlin, 1902), pp. 160 ff.

² See F. Bustānī, al-Majāni al-Haditha (Beirut, 1962), vol. 2, p. 114.

³ Dīwān Abī Tammām bi-Sharḥ al-Khaṭīb al-Tabrīzī (Cairo, 1951), vol. 2, pp. 192-197.

⁴ Ibid., line 14.

⁵ Ibid., lines 22-24.

خلق أطلّ من الريح كأنه خلق الإمام وهدية المتيسر
 في الأرض من عدل الامام وجوده ومن النبات الغرّ مسجّ تزهر
 تنسى الرياض وما يروض فعلسه أبدا على مرّ الليلى يذكر

The nature, or the essential qualities (khuluq) of Spring are like the nature of the caliph. Yet they are not the same. The justice and righteousness of the ruler are of a higher order because they are moral qualities; their glory will outlast the deeds of Spring. The beauty of the natural world is but a mirror of the purity of religious virtue.

Nevertheless, the poem is not a Spring description with a madīh attached to it as the common view of the qaṣīda would have one believe. The two parts are most intimately connected. The progress from the sensual to the spiritual is an intrinsic reflection of medieval thinking. It forms part of the panegyric structure in general.

For the ancients, living in conformity with the rhythm of divine life meant living in harmony with nature-- since the gods were immanent in nature. In the Islamic view, the divine principle is of a different order altogether. The natural world is but the result of the majesty of God who created it. God supplies the principles of guidance to which the caliph, as the representative of divine power, must adhere. Thus, all the benefits brought to society by a just ruler are ultimately nothing but the gifts of God.

Buḥturī has portrayed this relationship between sovereign and God most succinctly in the concluding couplet of one of his panegyrics to Mutawakkil. Possessing the world, the caliph is an ocean of sustenance for the needy. This he can only be, because God granted him the world "by a right of which He saw him worthy":¹

¹ See Appendix, text II, 39-40.

ما زلت بحرا لسافينا فكيف وقد ٣٩
عاطا كها الله عن حق رآك له ٤٠
قابلتنا ولك الدنيا بما فيها
اهلا وانت بحق الله تعطياها

A line of Abū Tammām expresses a similar idea:

"God smote through you [the caliph] the twain towers of her [the city of Amorium]--and had other than God smitten through you, you would not have hit the mark."¹

رعى بك الله برحيتها فهتّمها
ولو رمى بك غير الله لم تصب

The fertilization of the wasteland is a prototypical image of the royal panegyric. Yet in the Islamic context, the caliph does not revitalize nature by acting in accordance with its divine rhythm. He is the servant of the monotheistic God who supplies His laws by the written word. Nature is but an inferior reflection of His majesty.

1.3.4. Other Associations

Among the archetypal symbols, formulae, and concepts of kingship, there are many others that appear in the Islamic panegyrics. They seem to follow the same pattern: what is an expression of sacred truth in mythic times becomes a literary motif.

The association of sovereignty and light is taken up in the Arabic tradition. Hardly a panegyric is devoid of a reference to it in one of many different forms. In this sense, the Abbasid caliph ranks with Pharaoh and Le Roi Soleil:²

إنّا غبت عن أرضٍ ويّمت غيرها
فقد غاب عنها شمسها وهلالها

Even a decidedly pagan rite like the hieros gamos, the sacred marriage of the monarch, finds a distant echo in the

¹ Abū Tammām, op. cit., vol. 1, p. 59, translation by Arberry, op. cit., p. 56.

² Buḥturī, Dīwān, vols. 1-4 (Cairo, 1963), p. 1630. For an ancient Egyptian example, see A. Erman, The Egyptians--A Sourcebook of their Writings (Harper Torchbooks, 1966), p. 289.

Arabic poem. The relation of the sovereign to his office, al-khilāfa or al-wizāra, is frequently described as a male-female relationship. Some poems portray the two as linked to one another by marriage. The significance of this will appear more clearly below.

The panegyric tradition also furnishes ample illustration of the double nature of kingship which G. Dumézil has investigated for the Indo-European context in his work Mitra Varuna.¹ In Abū Tammām's Spring panegyric, Mu'taṣim is described as "Mitra", the peaceful and benevolent ruler. Other poems by the same author praise his qualities as "Varuna", who embodies the martial aspect of kingship.

An exuberant poem on the defeat of Bābak and his sect starts as follows:²

غضب الخليفة للخلافة غضبة رخصت لها المهجات وهى غمولى ٢

The anger of the king is dreadful to his enemies. One is reminded of Abū Tammām's famous fire description in the poem on the conquest of Amorium.³ The caliph kindles a fire in the city which devours both wood and stone. In the dark, its flames make one believe the sun had risen at night, and during the forenoon the smoke obscures the sun as if it were about to set.

As Mitra, the caliph is like the life-giving freshness of Spring. As Varuna, he inverts the very course of nature in his destruction: day is turned into night and night into day.

It is of no great use to mention any further

¹ Cf. G. Dumézil, Mitra-Varuna, Essai sur deux représentations indo-européennes de la souveraineté (Callimard, 1948).

² Abū Tammām, op. cit., vol. 3, p. 132.

³ Ibid., vol. 1, p. 40.

associations between the Islamic panegyric and other sources. If they are to have significance beyond mere resemblance, more time and attention must be devoted to them.

But if one tried to understand the meaning which these omnipresent symbols and concepts of kingship convey in the context of medieval Islam--that is to say in the context of Arabic panegyric poetry--one would surely gain an added picture of the way political authority was viewed.

One would almost certainly find that poetry was not a medium fettered by convention: it was perfectly suited to its task as the prime expression of political ideals. The fact that a great many of the relevant motifs of the Arabic tradition first appear in pre-Islamic odes does not mean that their recurrence in Abbasid times is purely conventional. The changing cultural situation has given them a new meaning which is reflected not in a change of motifs, but of style.

1.4. The Relationship between *Atlāl*/*Nasīb* and *Madīh*:

A Structural Model

If one wishes to gain a more precise picture of the Islamic qaṣīda, indeed, if one wishes to enquire whether the form still possesses a ritualistic function as in pre-Islamic times, its overall structure must be taken into account. It is here that atlāl and nasīb are of importance. If the poem's structure is to be meaningful, then all its parts must equally contribute to that meaning. By drawing up a structural model of the panegyric poem, I hope to show that this is the case.

In the course of this attempt, not many examples are cited since the model I am trying to develop will be tested in the following chapters of the thesis. Variations of the

same fundamental structure are contained in virtually every work to be discussed.

All the motifs mentioned are typical of the panegyric poem, but they do not always occur. Some others, no less common, have been omitted. Nevertheless, I hope that my selection is sufficient to allow one to penetrate to the fundamental relationships which give the poem its coherence.

By no means all panegyrics are written in praise of the head of state, the caliph. The great majority are dedicated to notables or to heads of virtually independent dynasties. But this has only a limited effect on the content, and the identity of the different addressees does not affect the basic structure at all. They are all, in one way or another, representative of the authority of state, persons in power, chiefs of men.

The relation between aṭlāl and nasīb on the one hand¹ and madīh on the other is essentially antithetical. A very large number of binary oppositions relate and contrast the two parts. Some are oppositions of concepts and motifs, others of imagery and in some poems there are oppositions of phonetic and grammatical structure.

The aṭlāl and the nasīb portray a situation which is altogether negative to the poet, the main protagonist. His beloved has left him, she did not keep her promises, and all he can do is bemoan a past love. They are both the victims of the vicissitudes of fate which rule life and against which they are powerless. The ruins of the camp site and the greenery which has returned to it, remind him of the relentless passage of time. He is an old man: his hair has turned white,

¹ The rahīl, uncommon or drastically shortened in the Abbasid panegyric is discussed below.

his powers have weakened.

The madīh is the antithesis. Here, the individual is protected from all evil by the sovereign. In contrast to the beloved, the latter keeps his promises and gives nourishment to the needy. In his bounty, he rejuvenates his subjects and dispels all danger. His acts are at one with divine ordinance; his dynasty is rooted in a sacred past and faces a glorious future.

This simple juxtaposition of some common features of aṭlāl/nasīb, and madīh suggests a structure which moves per aspera ad astra, from affliction to redemption. The relationship between the two consists in a sheer juxtaposition of opposites, a structural feature of the parallelistic style of Arabic poetry.

The polarities between them are best illustrated by isolating and evaluating the contrasting qualities of their protagonists or their main thematic entities. There are three pairs: the figure of the beloved and that of the ruler; the power of fate and the power of the ruler; the aṭlāl and the state.

1.4.1. The Beloved and the Ruler

The following are the most obvious points of contrast between the two:

<u>Beloved</u>	<u>Ruler</u>
Physical attributes	Moral attributes
Physical beauty	Moral beauty
Breaks her promises	Keeps his promises
The hopes she raises are unfulfilled	He fulfils every hope
Causes unhappiness	Brings happiness
Creates emaciation	Gives nourishment
Imaginary closeness (<u>khayāl</u>)	Genuine closeness
She is virtuous but her virtue prevents her fulfilling her lover's demands	He is virtuous; his virtue makes him fulfil the wishes of his subjects

Separation between her and her lover	Unification; he integrates society and his sub- jects are close to him
Sterility	Fertility
Past	Present and Future

We must guard against the mistake of seeing in the nasīb an account of the poet's personal experience. The beloved is not a specific individual who at one stage enters the poet's life and now haunts his memory. The stereotype repetition of the same form by many different poets renders such an idea unreasonable.

The contrasting relationships of the diagram suggest that she rather symbolises a particular segment of human experience. She may represent the isolated attempt of the individual to find salvation away from society: namely, in a passionate attachment for the sake of which all else is sacrificed. In the ideology of the qaṣīda, such an attempt is doomed to failure because of its antisocial nature. Fulfilment in life can only be found by integration into the community, be it the tribe or the state, and by acceptance of its demands and laws.

The fact that, traditionally, the beloved is a member of a tribe other than the poet's, symbolises the antisocial nature of passion. It attempts to cross tribal or societal boundaries and threatens to upset the established order.

Passionate obsession is anarchical by nature. It seeks obstacles in order to defy them and thereby experience its own vehemence more intensely. In the last resort, "l'amour-passion"¹ cannot and will not seek fulfilment in this life. Marriage and procreation are not of its aims.

Accordingly, the beloved of the nasīb is not the

¹ See D. de Rougemont, L'Amour et l'Occident, Collection 10/18, no. 34/35, livre IV.

poet's wife but remains a distant figure. Her particular identity is of no consequence. "L'amour-passion" is not a link between two individuals, it is a principle which dictates a way of life.

The true nature of passion emerges in the story of 'Udhrī love, as it does in the saga of Tristan and Isolde in the western context. As they break the order of society, the lovers willingly exclude themselves from it. In return, they are unilaterally rejected; Jamīl is outlawed,¹ Tristan condemned by the king. Their love is a terrible, destructive power which finds its fulfilment only in death. "Aimer, au sens de la passion, c'est le contraire de vivre."²

It might have been irrelevant to mention this aspect of passion in a discussion of the panegyric poem had the topoi of the nasīb not given rise to the poetry which celebrates 'Udhrī love. The rejection of society and its ordered continuity, which is engendered by passion, is reflected in the poetic form by the absence of that part of the qaṣīda which celebrates the societal values and virtues.

For that is the function of the madīh in the panegyric poem. As has just been shown, the figure of the ruler exhibits qualities which contrast with those of the beloved in every respect. Her beauty is countered by his moral stature, her breach of faith by his faithfulness. She disappoints the hopes of her lover while he fulfils the hopes of all his subjects.

In her, even virtue is a cause of suffering as she denies herself to her lover. His virtue is unfailingly a cause of happiness and prosperity. The passion for her leads

¹ Hamori, op. cit., pp. 40-41.

² de Rougemont, op. cit., p. 240.

to the lover's isolation, while adherence to the king's rule is rewarded with integration into society. She denies every wish, he grants every wish. Association with her is all severance, isolation and suffering--the king bestows union, prosperity and renewal.

The memory of her evokes the painful sensation of the passing of time, of the inevitable disappearance of youth and the approach of old age and death. The king offers happiness and future continuity under divine guidance, his moral virtues are a cause of renewal and rejuvenation.

In the ruler, all the failings of the beloved are countered by virtues, all her virtues sublimated by higher virtues. In turning to him, the individual leaves behind a sorrowful and potentially destructive passion in favour of integration into a justly ruled society.

The type of contrast between the two figures suggests that the nasīb need not be seen in the light of its extreme conclusion, 'Udhrī love. It may also be considered as expressing the sorrow man inevitably has to suffer under the burden of existence; life passing away with rapidity, leaving the memory to bemoan unfulfilled desires and vanished happiness. Royal justice gives solace as it enables life to continue in prosperity. New hopes are raised and man is drawn into the comfort of a society protected by the king.

Whether the nasīb contains the antisocial leanings of a latent passion or whether it evokes life in its instances of misery, it is an integral part of the panegyric structure. In both cases, the ruler is the positive antithesis to the unhappiness created by the beloved. Through him and his virtues the values of society emerge triumphant.

Lastly, an apostrophe is meant to emphasise one particular pair of oppositions between the two figures. This is the contrast between the physical attributes of the one and the moral attributes of the other, a contrast which recalls the development of Abū Tammām's Spring poem.¹ Physical beauty enslaves the mind without offering satisfaction or happiness. Virtue gives solace and help to fellow men. Beauty decays, virtue is everlasting.

In the nasīb of a panegyric to Faṭḥ b. Khāqān, chief wazir of Mutawakkil, Buḥturī says:²

وأنت الحسن لو كان وراء الحسن إحسان ٢

At the end of the poem, he turns to the wazir:

لك النعماء والطول وإفضال واحسان ١٩

The next and last line presents the other great protagonist of nasīb and aṭlāl:

وأخلاقك أنصار على الدهر وأعوان ٢٠

1.4.2. The Power of Fate and the Power of the Ruler

The following are the main oppositional pairs between the two:

Power of Fate³

Power of Ruler

Topoi:

Rules the world arbitrarily; human beings are powerless

Rules the world in conjunction with God; his subjects are protected and nourished.

Creates life (plant and animal life on the aṭlāl) and brings death indiscriminately

Brings forth life within his realm; brings death to his enemies.

Construction and destruction cancel each other

Construction and destruction are used to the furtherance of

¹ See above, p. 14.

² Buḥturī, op. cit., p. 2243.

³ Often called dahr, zamān, layālī, hawādith al-dahr, nawā'ib al-dahr, etc. On the concept of fate in pre-Islamic poetry, see W. Caskel, Das Schicksal in der altarabischen Poesie (Leipzig, 1926), pp. 42 ff.

out.	justice.
Not guided by any spiritual principle.	Guided by morality: God and virtue.
Concepts:	
Time	Eternity
Senselessness	Meaning
Uncertainty	Certainty
Chaos	Order
Rules over the amoral realm.	Rules over the moral realm.

The polarities in this list resemble the type of antitheses which link the lady and the sovereign. Again, negative qualities in the one counter positive qualities in the other.

Fate is the ruler over the world of the aṭlāl and the naṣīb. It is the mover of the endless cyclical succession of life, death, and renewal of life. The ancient camp site is deserted and ruined but animal and plant life have returned. Fate brings the poet and his beloved together and separates them again, scattering them in distant lands. Its rule is blind, indiscriminate, and men are but the helpless victims. The continuity it establishes is neutral and meaningless: in time, life and death, construction and destruction cancel each other. Between the two, man is ground to dust, his hopes thwarted, his beliefs questioned.

The opposing set of relations, the qualities contained in the sovereign's power, once more emphasise the preponderance of spirituality over matter. The ruler exerts his power not indiscriminately, but in accordance with divine decree and highest virtue. So his rule, unlike that of fate, is ordered and meaningful.

His power is such that it may equal, or even overrule,

the power of fate. To achieve this, he possesses fate's most essential weapon: the capacity to bring forth and to destroy life. The analysis of one of Buḥturī's panegyrics will show how the sovereign puts to use these powers: not indiscriminately, like fate, but for the benefit of the society he leads. With the life-giving powers he nourishes his subjects, the death-bringing powers he turns against the enemy. His rule is guided by the principle of morality while the rule of fate knows no principle. The realm under the power of the sovereign is the "Moral Realm"; the dominion of fate, the world of aṭlāl and nasīb, the "Amoral Realm".

Divine guidance and virtue enable the sovereign to wield the weapons of fate and make them his own. The nature of these virtues reveals their origin in the pre-Islamic qaṣīda. They were part of what formed muruwwa, the ethnic base of the heroic model. The martial virtues enable the sovereign to defeat the enemies of state, and he caters for the needs of his subjects by virtue of his boundless generosity. Ṣabr, the equanimity with which the hero bore the vicissitudes of fate, is now the quality that makes the ruler bear the weight of his office.

However, the relationship between fate and the sovereign has what Hamori calls "an elegiac counterpoint". Unlike Pharaoh, the Islamic monarch can make no claim to divinity. Even though he assumes its powers, he can never ultimately defeat fate. Like the pre-Islamic hero, he is enmeshed in constant warfare--unceasingly he is forced to reaffirm the divine order in the face of irrupting chaos:¹

وقد نكس الشجر فابعث له صدور القنا في ابتغاء الشغاء

¹ Abū Tammām, op. cit., vol. 4, p. 33.

In this constant struggle, the panegyric qaṣīda has its place. In it, fate is every time defeated anew, the sovereignty of the monarch reasserted, his ultimate victory made tangible.

A different view of atlāl and nasīb is now possible: the beloved represents the frustrated hopes of the individual, hopes frustrated by the interference of fate against which he has no defence. The ruler represents the fulfilled hopes of society, hopes he can fulfil through his power to contain fate. Salvation is only found within such a society.

The elegiac doubt never disappears; it is the very source of the assertive power of the qaṣīda. Even when a perfect balance has been achieved, future happiness is no certainty. It remains a wish which only the Will of God may grant.

1.4.3. The Atlāl and the State

<u>Atlāl</u>	<u>State</u>
<u>Topoi:</u>	
Ruins	The "house of Glory" (the palace)
Rain has fallen on them or rain is being wished on them by the poet.	The sovereign bestows the "rain" of generosity.
<u>Concepts:</u>	
Temporality of matter	Eternity of virtue
Decay	Becoming

Not all poems which start with a nasīb contain a section on the atlāl as well. But its presence or absence has no great effect on the structure of the qaṣīda: the nasīb alone is sufficient as an antithesis to the madīh.

Where it occurs, the famous motif of the camp site aligns itself with the basic movement of the structure.

The poet's ancient dwelling place falls victim to fate which ruins it and scatters its inhabitants. The anti-thesis is the present and future dwelling place; namely, the state of which he is a member and in which he is nourished and protected from all threats by the sovereign.

He greets the ruins and wishes the blessing of rain upon them, thus treasuring the memory of the past and wishing it to come to life once more. But clouds and rain are under the unpredictable command of al-dahr, and offer no consolation. The new life they create only reminds the poet of his age and death.

The ruler, on the other hand, is an abundant source of the "rain" of generosity which he bestows on his subjects. This generosity does not only take the form of gifts. It is foremost the capacity of preserving the moral continuity of human life by upholding the order of the state. Under his care, it will not vanish, fate will not ruin it.

The survival of the state depends not so much on the mere survival of its institutions. Its essence is the moral virtues upon which it is built, and survival depends on their unconditional preservation. They are the only weapon with which to confront chaos and ultimate death. In return, the sovereign reaps majd, glory and fame which outlast the ages.¹

Thus the true antithesis to the aṭlāl is not so much the state as an institution. Its true counterpart is the body of spiritual values which create the order of the state and are the preconditions of its survival. The ruins of the camp

¹ See Abū Tammām's line (above, p. 14). The caliph's deeds outlast the beauty of the gardens which will be forgotten.

site are sublimated by the everlasting "House of Glory", bayt al-majd, the fruit of virtue whose "builder" is the sovereign.

In some poems, a palace description or a description of some other great creation of the sovereign (a garden or lake) functions as antithesis to the ruins of the aṭlāl. These monuments are symbols of the ruler's glory.¹

1.4.4. The Reprovers

The reprovers, the 'awādhil, are a figure in the iconography of the qaṣīda which has not yet received mention. In the nasīb they scold the poet for the excess of his grief or for his passionate attachment to his beloved. The madīh also makes reference to them. The motif aligns itself with the structural model if one assumes them to be representative of certain negative aspects of society.

They pose as guardians of virtue when blaming the poet for forsaking equanimity, ṣabr, and letting himself be ruled by passion, but do not always mean well. They have nothing to offer in return for their demands, and sometimes their "virtue" is no more than a mask of envy, hasad.

In some poems, they are downright evil: they appear as wuṣhāt, calumniators, who delight in slandering the poet by spreading rumours about his love so that he must be on his guard. There is no defence against them. He can only ignore them.

In the madīh, the situation is rectified. Those ready to share out blame whenever virtue is infringed, are reduced to silence by the perfection of the sovereign. The malicious ones and the calumniators, however, are destroyed.

¹ Cf. II, 14. For discussion of an example, see below, 2.2.

In the nasīb, even society appears in a negative light: interfering, envious, malevolent. The sovereign is the remedy. His virtue silences all ill talk, his power quashes the vicious.

So he not only defends his realm from the enemies outside, he also purges it of evil within.

1.5. The Antithetical Structure of the Panegyric Qaṣīda

The model developed so far affirms the impression that the qaṣīda's structure is based upon the opposition of a number of contrasting notions. I have identified some of these and shown how they relate to their respective opposites, and thence have drawn conclusions about their possible significance. If these conclusions are correct, the structure that has emerged is indeed coherent and meaningful.

Not every poem contains all the motifs mentioned, but on the selection of motifs the coherence of the individual poem depends. Each work exhibits a different set of antitheses between aṭlāl/nasīb and madīḥ but all revolve around the same basic notions. It follows that the selection of motifs for the introductory section influences the structure of the whole work. The analysis of three poems by Buḥturī in the following chapter illustrates this in detail.

In order to dispel the notion that the parts of the qaṣīda which precede the madīḥ are merely introductory, and in order to express their antithetical relationship to the madīḥ, I propose to call the constituent units of the panegyric "strophe" and "antistrophe".¹

The symmetrical nature of the model makes it possible now to locate the place of the madīḥ themes mentioned in 1.3. in

¹ This pair of terms has been discussed more fully in an article entitled "Islamic Kingship and Arabic Panegyric Poetry" which is to appear in vol. viii of the Journal of Arabic Literature.

connection with their analogies to archetypal epithets of kingship.

1.5.1. Mitra-Varuna

In the qaṣīda, the Mitra-Varuna dualism in the character of the monarch is expressed in the ruler's relation to fate. He acquires fate's power over construction and destruction and uses it in accordance with the precepts of virtue. As a peacemaker, he gives life to his subjects (Mitra); as harbinger of death, he destroys his enemies (Varuna).

1.5.3. Hieros Gamos

In poems where the image of the "sacred matrimony" between the sovereign and his office occurs, hieros gamos can be seen to contrast with the nasīb. The beneficent and enduring relationship in which the two engage overcomes the unfulfilled love and the separation of the poet and his lady.

In a work by Mihyār al-Daylamī which is the subject of Chapter Three, the wazirate "offers herself" to the new wazir without any proposal on his part, in sharp contrast to the lady of the nasīb who is unresponsive to her lover's advances.

1.5.3. Light and Imagery and the Sovereign

The association between sovereignty and light appears in many different forms in the qaṣīdas. Most of them align themselves with the antithetical structure: the darkness dispelled by the radiance of the sovereign is the darkness of the "amoral realm" and the gloom of the distressed poet.

1.5.4. The Wasteland

(a) Lastly, there is the theme of the wasteland. Barrenness was found a sign of the absence of just rule while natural prosperity was a characteristic of righteous sovereignty: the just king brings the barren land to life again.

With its affirmation of the king's rejuvenating power and its movement from affliction to redemption, the qaṣīda seems to retrace the progression from the wasteland to the fertile land.

However, this is not entirely accurate. It would mean that the landscape of the aṭlāl is synonymous with the wasteland caused by injustice. But the aṭlāl are not the fruit of human injustice, nor is the scenery altogether barren. On the contrary, rains have passed and plants and animals have returned.

The landscape of the aṭlāl is the creation of fate, of the natural unconscious succession of life and death. It is chaotic, not barren; it is a place in which humans no longer live, not a place in which they suffer hunger and oppression. It contrasts with the king's realm, not in terms of justice and injustice, but in terms of chaos and order, of amoral sensuality and virtuous spirituality.

In this type of polarity, barrenness and fertility are notions that affect only human life, not the life of plants and animals: in the chaotic, amoral realm, there is no procreation for the poet and his beloved. They are separated by fate. Only in the ordered social structure can human life renew itself; that is the meaning of the matrimony between sovereign and office. He is the protector of the order, she is the order.

However, there is another part of the qaṣīda where one would suppose the wasteland to be found: the rahīl, the desert journey and camel description.

(b) The Rahīl. Where it occurs in panegyric poems, the rahīl fits into the structural model. Located between the aṭlāl-nasīb and the madīh, it shows the poet with his camel enduring the suffering of an arduous journey. Moral and physical stamina are tested to the extreme in the heat and cold of a barren wilderness.

The monarch relieves this suffering: he provides shelter and protection, and the "rain" of generosity brings forth a fertility in which the barrenness of the desert is overcome. Again, there is the antithetical movement from hardship to deliverance.

But in many early Abbasid panegyrics, the desert journey is, if at all, only alluded to in a few lines. The following example by Buḥturī is characteristic:¹

كفلت بنجع سارية المطايا إذا أسرت إلى أذكوتكينا
إلى خوف العدى حتى يبيتوا على ضغن وامن الخائفينا ١٥

The antithesis between the peril of the journey and the reception by the sovereign is maintained, but the section is drastically shortened. The reason for the neglect of the raḥīl is that, more than any other part of the pre-Islamic qaṣīda, it conveys the essence of the heroic model. In the raḥīl, the hero faces danger and death, while in the stories of the wild cow and the wild ass, the fundamental realities of heroic existence are re-enacted. As Hamori points out, in the old poems which end with the raḥīl, the camel rather than the sovereign is the counterpart of the beloved.²

These differences, mostly due to the shortening of the raḥīl, point to the fact that the Abbasid panegyric presents a vision of reality which differs in essential points from its pre-Islamic forerunner.

The heroic model, even though it lives on in the works of the poets,³ has disappeared in the Abbasid panegyric qaṣīda. The sovereign assumes the heroic virtues in his quality as guardian of society, as guardian of the religion which now

¹ Text III, 14, 15.

² See above, p. 4.

³ Cf. Buḥturī, op. cit., pp. 740 ff.

governs the life of the individual.

Returning to the question of the wasteland, we find that the desert of the rahīl is not its equivalent. Like the landscape of the nasīb, the desert is not caused by human failing but forms part of the domination of fate, the amoral world.

The desert of the pre-Islamic poems could more easily be compared to the sea of the Odyssey or the imaginary landscape of the Pilgrim's Progress. It is a land beset with mortal dangers in which the hero's worthiness is tested.

One must conclude that the theme of the wasteland does not form part of the antithetical structure of the panegyric qaṣīda. It is one of the topoi of madīh only and has no exact equivalent in aṭlāl/nasīb and rahīl. The reason for this could be that the concept of the wasteland is part of a mythic view of reality which the Arabic tradition does not share. In the pre-Islamic world, man faces not so much the prohibitions and authorizations of deities with whom he must seek to be at peace, but persecution by a nameless destiny which he must face with the endurance of virtue.

I have tried to show how this view reflects itself within the qaṣīda's structure, and how the heroic ideals were transformed in the Islamic panegyric.

The wasteland and the fertile land are primary images of kingship only in a civilization in which kingship is viewed mythologically. In the Arabic tradition they have a secondary place.

1.6. The Islamic Panegyric Qaṣīda as Ritual

The panegyric qaṣīda is a formal testimony of the legitimacy of political authority. In its movement from chaos

to order, from affliction to deliverance, from isolation to integration, the glory of the social order is proclaimed. Society and its values, present in the person of the ruler, are recreated triumphantly by the replay of symbolical events and the utterance of liturgical formulae of praise. Therein lies the significance of the structure of the panegyric. It is also the reason for its repetitious character and formalism: like any liturgy, it follows a preordained, impersonal pattern.

So the Abbasid qaṣīda is not a conventional reproduction of the unsurpassed masterpieces of the desert bards. The ancient themes have preserved their power but acquired a new meaning: the qaṣīda is still a ritual, celebrating no longer the heroic model but the model of political authority in Islam.

In the following points, I try to summarize the social function of the ritual:

(a) Official affirmation of faith in the righteousness of the reigning sovereign. (Magnificent praise increases the authority of the praised.)

(b) Official affirmation of the existing values of society.

(c) Official denigration of the enemies of the state.

(d) In its praise, the qaṣīda is an incitement and admonition to the sovereign to fulfil the obligations of government.

(e) It gives the sovereign occasion to demonstrate his generosity publicly by rewarding the poet. The reward is a symbol of his beneficence. "Donor and recipient engage in a ritualistic performance."¹

¹ Hamori, op. cit., p. 23.

It follows that the exalted position of the court poet is due to his official function. He does not simply provide the ruler and notables with civilized and flattering entertainment; he is a craftsman who fulfils a public duty of great importance. His personal feelings, his sincerity or insincerity are secondary to the execution of his task.

Seen from this angle, much of the corpus of Arabic poetry appears in a new light. If the basic form of verse, the qaṣīda, is liturgical in character, then originality cannot have been a prime virtue of poetry. The development of new forms of expression cannot have been a pressing task as long as poetry kept its official function and the old forms remained meaningful.

The value of the individual poem must be sought, not in its thematic inventiveness, but in the power and subtlety with which the author managed "to render the basic structure apparent."¹ The stylistic development of Arabic verse reflects the changing efforts of the poets to achieve this aim.

1.7. Conclusions

The qaṣīda, in one form or another, has dominated the history of Arabic poetry from the centuries before Islam to modern times. That it remained attractive for so long may be due to the peculiar character of its form: in spite of its restrictions, it offers a patterning of the major experiences of human life which is expressive and capable of supporting different interpretations. Youth and old age, love and death, triumph and defeat are evoked as it pursues its course from initial dejection to reaffirmation of faith.

¹ Cf. above, p. 7.

Its most original feature is also that which has given rise to most speculation: aṭlāl and nasīb. I have tried to define their place within the structure of the panegyric, but the question of their origin and ultimate significance remains.

Departing from the symbolic nature of aṭlāl and nasīb, one may speculate about another, perhaps more fundamental view of the archaic qaṣīda. For its themes and development are reminiscent of certain basic features observed in initiation rites. Three phases characterise these rites:¹

(a) Separation; i.e., the ritual subject's separation from the community and in particular his separation from the mother.² It is accompanied by what Eliade terms a "symbolic retrogression to Chaos" to which corresponds initiatory death as the "paradigmatic expression of the end of a mode of being."³

(b) Margin; i.e., the "intervening period" during which the novice is subjected to "initiatory ordeals"; he is acquainted with a code of knowledge or behaviour which is the mark of his new social status.

(c) Aggregation; i.e., the ritual subject's reintegration into society and the assumption of his new social status.

Poems which follow the model outlined by b. Qutayba (aṭlāl-nasīb-rahīl-madīh), appear to proceed along these ritual stages. In the nasīb is reflected the ritual separation from the mother. The "retrogression to Chaos" is experienced in the contemplation of the aṭlāl: the desolate ruins (symbolising the ruins of man's past being, his childhood), where the

¹ See V. W. Turner, The Ritual Process (Pelican Books, 1974), pp. 80 f. in reference to A van Gennep, Rites de Passage (1960).

² M. Eliade, Rites and Symbols of Initiation (Harper Colophon, 1975), pp. 4 f.

³ Ibid., p. xiii.

forces of nature are in indiscriminate interaction, "neutral and meaningless."¹

The rahīl signifies the initiatory ordeal. Eliade observes that a common initiatory pattern consists in "individual withdrawal into the wilderness and the quest for a protecting spirit."² If, when weeping over the encampment the poet becomes a child once more, forsaking the virtue of sabr, his leaving the site is a re-enactment of his becoming a hero, a man in the full sense. As he is being put to test in the hardships of his journey, the spiritual values of the heroic model are experienced and affirmed.

Reintegration into society is marked by the madīh: the "protecting spirit" has been found in the figure of the sovereign. The latter represents both society as a whole, as well as the societal values the poet himself has acquired in the course of his transition.

That initiatory symbolism could thus be at the root of a literary form does not appear unusual. Eliade remarks that

"the majority of initiatory patterns when they had lost their ritual meaning . . . became . . . literary motifs. This is as much as to say that they now deliver their message on a different plane of human existence, addressing themselves directly to the imagination."³

If further research finds justification for this conjecture of initiatory symbolism in the qasīda form, then the observations made about the latter's ritual nature can be substantiated by reference to a well-known ritualistic pattern.

¹ See above, p. 24.

² Eliade, op. cit., p. 130.

³ Ibid., p. 126.

Chapter Two

BUHTURĪ

2.1. Panegyric to the General Muhammad al-Thaghri

Buḥturī wrote the qaṣīda listed as no. 502 in his Dīwān (text I) at the age of twenty-six (229 AH) when living at the court of Muḥammad b. Yūsuf al-Thaghri al-Ṭā'ī in Mosul. The poem, it seems, received great praise from Abū Tammām; it is said that at line 28

ففي معرك ضحك تخال به القنا بين الضلوع اذا انحنين ضلوعا ٢٨

the master stood up and kissed Buḥturī on the forehead "out of joy for him and pride in the tribe of Ṭayy (سرورا به وتحفيا) (بالطائية).¹

The strophe of the poem consists of three thematic units, one of two lines and two of three lines. The anti-strophe (madīh) is made up of two symmetrically constructed parts of thirteen lines each with an introduction of three lines and a finale of one line.

	(Sections)	(Number of lines)
<u>STROPHE</u>	A The reprovers (1, 2)	2
	B The <u>atīāl</u> (3-5)	3
	C The <u>nasīb</u> (6-8)	3
<u>ANTISTROPHE</u> Part One: General Praise	D Introduction of <u>mamdūh</u> (9-11)	3
	E First section of general praise: the ruler's virtue (12-15)	4
	F Second section of general praise: the ruler as warlord (16-19)	4

¹ See Buḥturī, op. cit., p. 1253.

	G	The ruler and his tribe (20-24)	5
Part Two: The Ruler at War	H	The ruler and his enemies: first section on Bābak (25-29)	5
	I	Second section on Bābak (30-33)	4
	J	War against the Byzantines (34-37)	4
	K	Finale (38)	1

(— denotes sectional parallelism)

RELATIONS BETWEEN STROPHE AND ANTISTROPHE

2.1.1. Relation of Concept

عنها الحوادث شملها المجموعا	يا دار غيرها الزمان وفرقت	٣
في مقلتي جوى الفراق دموعا	لا تخطبى دمعى اللى فلم يدع	٥
تبدى لها نوب الزمان خضوعا	لأبى سعيد الصامتى عزائم	٩
جمعت اداة المجد فيه جميعا	ملك لما ملكت يداه مفترق	١٠

The conspicuous repetition of words and/or roots in these four lines contains the origin of two contrasting conceptual themes which are a leitmotif of the poem. One might call them the concepts of unity and division or, in Arabic, the concepts of jam' and tafrīq. The Arabic name is more appropriate since the word jam' has a double meaning: it means both "joining, integrating" and "crowd, multitude". Both meanings are equally important in the context of the poem. They are present in the lines quoted above: al-majmū' in line three refers to the tribe of the beloved which was gathered at the camp site. Jumī'at in line ten refers to "the tools of glory" which are joined together in the person of the king.

In both lines the root jm' is contrasted by a derivative of the root frq: farrāqat in line three and mufarrīq

in line ten. The two antitheses symbolise the two aspects of the conceptual themes jam' and tafrīq: the division of a group (line three) and division as opposed to integration or unity (line ten).

The meaning of the concepts is revealed by the thematic relationship between the lines. Line three depicts the rule of fate (al-zamān, al-ḥawādith) over man. Fate is the divider. It scatters the tribe of the beloved from the camp site where it had gathered. The separation (al-firāq) between lover and beloved is its work, with the suffering it entails.

However, the virtue of the ruler's resolve breaks the might of fate and forces it into submission (line nine). The antithesis in line ten symbolises the fruits of this victory. The sovereign acquires the power of division by which fate ruled man and uses it for the benefit of his subjects: he divides his wealth amongst them. Simultaneously "dividedness" as such is overcome in his person: all the resources of glory are unified in him.

In the remainder of the poem, the ruler's action with respect to his subjects and his enemies is described in terms of integration and division. Both qualities he uses for the good of his people and to the detriment of his enemies.

He divides his wealth among the people and he divides the throng of his enemies; he is the link between his tribe and virtue, and the link between his enemies and death.

An analysis of the poem shows this clearly. The root jm' recurs in lines 26 and 27. As in line three, it refers to a group of people which will be divided and scattered: the clumsy mass of Bābak's army. The king destroys it by distributing its soldiers between the swords and lances:

٢٦ لما اتاك يقود جيشا ارعنا يمشى عليه كثافة وجموعا
٢٧ ورعتهم بين الاستة والظبا حتى ابدت جموعهم توزيعا

The lines illustrate the first aspect of the conceptual theme: the division of a crowd. By means of division, the king scatters the army of his enemies as fate scattered the tribe of the beloved.

The ruler's interaction with Banū Nabhān is the subject of lines 21 and 22:

٢١ نبهت من نبهان مجدا لم يزل قدما لمحمود الفعال رفيعا
٢٢ ولئن بنيت ندرى العلا لهم لما ان فئتوا اصولا للعللا وفرعا

The ruler integrates his tribe both in a temporal (historical) and a spatial sense. He reawakens the glory of the past and so establishes temporal continuity, and on a spatial level he integrates them into one organic whole by building for them the peaks of high endeavour (al-'ulā).

The phrase nabbahta majdan in itself brings back the theme of integration since the word majd last appeared in line 10:

١٠ جمعت ادات المجد فيه جميعا

The concept of division is expressed in the choice of the words lamā infakkū (literally: "they are not disjoined") and in the image of the roots and branches. It implies an orderly, organic division: Banū Nabhān all belong to one stem --al-'ulā--which is "built high" by the king.

Bābak's army on the other hand appears as a shapeless mass of people, clumsy and disorderly in its multitude:

٢٦ لما اتاك يقود جيشا ارعنا يمشى عليه كثافة وجموعا

Thus the two groups are contrasted in their condition: the former are integrated in their dividedness, the latter confused in their unity.

The ruler's action towards them symbolises his power

of integration and division. By awakening past glory in his subjects and setting them a high example, he unites them; he destroys the enemy by dividing their army and killing them.

This antithetical parallelism of themes between the two couplets 21/22 and 26/27 is not an isolated feature. It forms part of the pattern of thematic and grammatical parallelism which links the equally long central sections of the antistrophe (sections G and H). An outline of the pattern shows how the relationships formed by the conceptual themes are in its very centre.

The first line of both sections is introduced by the injunction lillāhi darruka followed by an image which anticipates the ruler's function in the context:

لله درك يا ابن يوسف من فتى	اعطى الكرام حقها المنوعا	٢٠
لله درك يوم بابك فارسا	بطالا لآبواب الحتوف قروعا	٢٥

In line 20, the ruler restores the rights of the moral virtues, which foreshadows his reawakening of past glory. In line 25, he is a heroic knight knocking at the door of death on the day of battle; the image anticipates the destruction of the enemy.

Neither line 20 nor line 25 mentions Banū Nabhān or Bābak's army. Their interaction with the ruler is depicted in the second and third lines of the two sections. These are the two couplets discussed.

In the two remaining lines of the sections (23/24 and 29/30) the ruler is not mentioned. The lines dwell on the result of his action, depicting the intrepidity and courage of Banū Nabhān and the destruction wrought upon the enemy.

Lines 23 and 29 both begin with indefinite nouns and contain a "radd al-'ajaz 'alā al-ṣadr".¹

¹ A.F. Mehren, Die Rhetorik der Araber (Vienna, 1853), p. 161.

لبستهم الاعراض فيه دروعا	قوم اذا لبسوا الدروع لموقف	٢٣
بين الضلوع اذا انحنين ضلوعا	في معرك ضنك تخال به القا	٢٨

The pivot words durū' and dulū' are related in sound and meaning, the coat of mail, dir', being designed to protect chest and ribs, dil'.

There is a contrasting continuity in the imagery of the two lines: it develops from the tribe of Nabhān--qawn--who in battle become (defensive) weapons--durū'--to the (offensive) weapons--ganā--which become the ribs of the slain enemies--dulū'. This double metamorphosis of human body and weaponry powerfully depicts invincibility and defeat. It may be a reason for Abū Tammām's interrupting the recitation of the poem with his praise at this point.

The two final lines of the central sections both start with a verbal sentence in the negative:

لا يطمعون خيولهم في جولة	ان نيل كبشهم فخر صريعا	٢٤
ما ان تنى فيه الأسنّة والظبا	لطفى الفوارس سجدا وركوعا	٢٩

Their imagery is also related; the falling of the leader (kharrā sarī'an) reflects the weapons bowing and prostrating (sujjadan wa rukū'an) in "adoration" of the necks.

The conceptual themes thus provide the structural frame of the central sections of the madīh. In the battle description, they are closely linked with another theme which concerns the relationship between ruler, enemies, and death. It is first mentioned in a phrase in line 12:

اصبح للعدى حتفا يبيد وللعفة ربيعا	١٢
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The words ḥatf and abāda are repeated in different forms at the beginning of the battle description. Ḥatf recurs in the plural in the opening line of the war section:

لأبواب الحتوف قروعا	٢٥
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Abāda has been encountered in line 27:

وزعتهم بين الاسنة والظنا ٢٧ حتى ابدت جموعهم توزيعا

This line establishes a connection between the theme of death and one of the conceptual themes: it is by means of division (tafrīq) that the general kills his enemies.

In lines 31 and 32, the theme of death is approached from a different angle:

لما رأوك تبدد آراؤهم ٣١ وفدا مصارع حدهم مصروها

فدعوتهم بظبي الصفيح الى الردى ٣٢ فأتوك طرا مهطعين خشوما

Tabaddat ārā'uhum (their minds were scattered) is a variation on the theme of division: baddada is similar in meaning to farraga and wazza'a. The image depicts the ruler's "divisive power" on a heightened level. In line 27, the scattering was his action, here he does not act: the very sight of him confounds the enemy and kills their leader.

In line 32, however, the act of killing is portrayed not as an act of division but of integration. The king is the link between death and his enemies: he calls them to their death and they all hasten to him in humiliation.

Line 36 expresses the same idea with greater intensity:

كنت السبيل الى الردى اذكنت في قبض النفوس الى الحمام شفيعا ٣٦

The two metaphors show the king most clearly as "integrator" between death and enemies: he is their path to death--when they are trapped on the battlefield, he frees their souls by interceding on their behalf with death.

Thus in the war sections, the concepts jam' and tafrīq become two metaphorical ways in which the ruler annihilates those who face him in battle: he divides them up so as to kill them (27), he scatters their minds to call them to their deaths (31/32)--he is the very path to death, he frees them from their wretched lives by interceding with death (36).

وَزَعْنَهُمْ بَيْنَ الْأَسِنَّةِ وَالظُّبَا	٢٧
حَتَّى أَبَدَتْ جَمْعَهُمْ تَوَازِعًا	
فَدَعَوْتَهُمْ بِظُبِّي الصَّفِيحِ إِلَى الرَّدَى	٣٢
فَاتُوكَ طَرًّا مَهْطَعِينَ خَشُوعًا	
كُنْتُ السَّبِيلَ إِلَى الرَّدَى إِذْ كُنْتُ فِي	٣٦
قَبْضِ النَّفُوسِ إِلَى الْحَمَامِ شَفِيحًا	

The thematic progression in the three lines has a counterpart on the lexical level. In their wording, the prepositional clauses reflect the rhetorical movement:

والظبا	بين الاسنة
الى الردى	بظبا الصفيح
الى الحمام	الى الردى

The instruments of death, the weapons, fade out of the imagery to be replaced by death itself.

Another element linking the three lines is the similarity of their syntactic position. They are all preceded by a lammā clause (26: lammā atāka; 31: lammā ra'auka; 35: lammā ramayta) and are followed by a general description of the battlefield (fī ma'rakin, 28; fī waq'atin, 37) dwelling on the result of the sovereign's action (taraktahu, 33; abqā 'alayhim, 37).

These observations confirm the impression that even a first reading of the poem gives: the three lines are its climax.

2.1.2. Relation of Imagery

The thematic development of the strophe centres on the image of tears. It divides the strophe into two units of four lines (1-4, 5-8), marking the beginning and end of each:

أبْكَيْتِ الْإِذْمَةَ وَرَبِيعًا	فِيمَ ابْتَدَأْتُمْ الْمَلَامَ وَلَوْعًا	١
لَتَرَكْتَهُ فِي عَرَصَتِكَ خَلِيعًا	لَوْ كَانَ لِي دَمٌ يَحْسُنُ لَوْعَتِي	٤
فِي مَقَلَّتِي جُيُودَ الْفِرَاقِ دَمُوعًا	لَا تَخْطُبِي دَمِي الَّتِي فَلَمْ يَدْعُ	٥
لَمَّا رَأَتْ دَوْلَ الْفِرَاقِ، فَظِيعًا	كَادَتْ تَهْنَهُ عِبْرَتِي عَزَمَاتِهَا	٨

These lines suggest that the composition of the

strophe contains a sectional symmetry not unlike that of sections G and H, and I and J. The formal symmetry is stressed by the phonological (and to some extent semantic) resumption of walū' in law'a which links the first hemistichs of lines 1 and 4. It is balanced by the repetition of the word firāq in identical metrical position which links the second hemistichs of lines 5 and 8. The sounds of walū' and law'a are echoed in the determinants of firāq, jawā, and hawl.

Despite the "pain of separation" and the "terror of separation", the lover is hardly able to cry: he has no tears left with which to water the camp site and thus even this link is made impossible. The words he addresses to the aṭlāl--"do not ask for my tears to be betrothed to you"--stress the emotional relation between the ruin of the camp site and the lover, a relation itself dissevered by the grief of separation. In line 8 it is the steadfastness of his beloved, who bears the terror of separation with resolve, which "almost restrains his tears".

So the flow of tears is twice impeded: at the moment of separation and at the time of his return to the aṭlāl.¹

The lover's incapacity to cry is contrasted in the panegyric section of the poem by the imagery which depicts the ruler as an ample source of fluid. His sword, spear, and fingers are dripping with water and blood:

تلقاه يقطر سيفه وسنانه وبنان راحته ندى ونجيمًا ١٦

The motif of the flow of moisture is here made symbol of the life-giving and death-bringing powers of the king.

The two central sections of the madīh, G and H, are

¹ This also applies if the reading of manuscript (b) is accepted: كادت تنهنه عزمي عبراتها (Buḥturī, op. cit., p. 1254).

introduced by the injunction lillāhi darruka, which can be translated literally as "how abundant is the flow of your milk!" The image aligns itself with line 16 as the ruler's fortune is again described in terms of a flow of liquid.

In the last line of the poem, the imagery takes up this motif for the third time:

هَذَا وَآيٍ مَعَانِدٍ نَاهِضَةٍ لَمْ تَجْرَمَنْ أَوْدَاجَهُ يَنْبِوَعًا ٣٨

As in line 16, water and blood are brought into relation: a spring gushes forth from the jugular vein of the victim.

Thus, the relation between strophe and antistrophe brought about by the imagery resides in the contrast between the impeded flow of tears and the abundant flow of water, milk, and blood, the one depicting the intensity of the lover's sorrow and the other the greatness of the ruler's power.

This relation can also be seen as an aspect of the themes of integration and division: by separating lover and beloved, fate obstructs even the flow of tears. The ruler, by killing his enemies and safeguarding his subjects, causes water and blood to flow. In dripping with the dew of generosity and the blood of the slain (line 16), he contrasts with the lover who cannot cry; in causing a spring of blood to flow (line 38), he contrasts with fate which obstructs the tears.

Line 16 clearly reveals the sexual connotations in this imagery. Sexual potency is a common symbol of the power of a ruler. It depicts both his role as a giver of life to his subjects and as a harbinger of death to his enemies. Buḥturī's teacher, Abū Tammām, resorts to sexual imagery in his panegyrics, for instance in the famous poem on the capture of Amorium: the conquered city is a virgin deflowered by the caliph after having resisted the approaches of all other princes.

Contrasted with the ruler's potency is the suggestion of impotence in the impeded flow of tears.

2.1.3. Relation of Protagonists

As in the case of the relation of concepts, the device of word repetition is the key to the relation between the protagonists of the strophe (lover, beloved, and reprovers) and the ruler.

The first line of the antistrophe

لأبسى سعيد المماتى عزائم تبدى لها نوب الزمان خضوعها ٩

contains two roots that also appear in the strophe: 'azama (see 'azamātuha in line 8) and badā (see tabdū fayubdī in line 7). The connection they establish is more than one of sound and meaning as the contexts in which they occur are related: 'azamātuha denotes the firmness with which the beloved faces the terror of separation; 'azā'im are the powerful resolutions of the ruler which drive the vicissitudes of fate to surrender. Both 'azā'im and 'azamāt are moral qualities with which beloved and ruler face misfortune; but the former has no power to avert it, while the ruler defeats the very source of misfortune.¹

The use of badā implies a further parallelism between the two protagonists: her appearance makes the lover wilfully divulge (fa-yubdī) his secrets while the ruler's resolve make fate offer (tubdī) surrender. The beloved succeeds in disconcerting her lover, the ruler is victorious over fate.

The meaning of this relationship is elucidated by the use of the verb taraka. It occurs three times:

لو كان لى دمع يحسن لوعتى	لتركته فى عرصتِك خليعا	٤
تبدو فيبدي ذو الصباة سره	عمدا وتترك الجليد جزوعا	٧

¹ The alternative reading of line 8 (see above, p. 46, n. 1) does not alter the essential antithesis: the ruler's 'azm is more powerful than that of either poet or beloved.

حتى ظفرت بيدهم فتركته للذل جانبه وكان منيعا ٣٣

The beloved "leaves" the steadfast one confounded, the ruler "leaves" the city of the enemies¹ cast low. Again the moral victory of the beloved over her suitor is countered by a victory of the ruler, this time his victory over the enemy.

The same configuration relates lines 7 and 31:

تبدو فيبدي ذو الصبابة سره عمدا وتترك الجليد جزوعا ٧
لما رأوك تبددت آراؤهم وغدا مصارع حدّهم مصروعا ٣١

Her mere appearance disconcerts the lover, the mere vision of him confuses the enemy.²

Thus, both beloved and ruler are depicted in terms of warlike virtues. However, in the panegyric, the sovereign sublimates the qualities of the beloved: his virtue and prowess safeguard his subjects and protect them from their enemies while the virtues of the beloved are a cause of pain for both her and her lover.

She is oppressed by his desires which she cannot fulfil because she is virtuous; in the virtues of the sovereign, however, the needs and quests of his subjects are fulfilled:

أصبح للعدى حتفا يبيد والعفاة ربيعا ١٢

It follows that the relationship between ruler and beloved, and ruler and fate is similar in structure: in an act of mythic metamorphosis, he assumes their identity by adopting their powers. These were sources of suffering and division in their hands--he uses them for the benefit and protection of his subjects.

¹ On the city of Badhdh, see Buḥturī, *op. cit.*, p. 1256, n. 33.

² The relation between the two lines draws attention to the central phonological leitmotif of the poem. It is constituted by the phonemes B and D and evident in the roots bdw, byd, bdd, and bdhdh (see lines 7, 9, 11, 12, 27, 31, 33; see also lines 1--ibtidār--16, 34, 38, etc.)

As to the lover, he is a victim of the vicissitudes of fate and the sternness of his beloved. His inability to weep is a symbol of his wretchedness: he has not even a tear to "leave behind (la-taraktu, line 4), as opposed to beloved and king who "leave" their victims confounded. He is only released from his plight by the advent of the ruler who overcomes his tormentors and uses their power for his benefit.

However, the lover is made to suffer by a third force: the chiders, with whose presence the poem opens:

فيم ابتداركم الملام ولو عا	أبكيت الا دمنة وربوعا	١
عدلوا فما عدلو بقلبي عن وى	ودعوا فما وجدوا الشجى سميعا	٢

The use of sami'a and da'a establishes another contrasting relationship between strophe and antistrophe. The afflicted one (al-shajiy) does not hear the call of the chiders; the ruler hears those who call for help in battle:

متنمتا لصدى الصرخ إلى الوفى	ليجيب صوت الصاخ المسموعا	١٧
-----------------------------	--------------------------	----

On the other hand, the call of the chiders receives no response while all the enemies willingly come forward when the general calls them to their deaths:

فدعوتهم بظبا الصفيح الى الردى	فاتوك طرا مهطعين خشوعا	٣٢
-------------------------------	------------------------	----

As in the contrast of imagery, a situation of obstruction, of absence of movement and communication is resolved in the madih: the sovereign both responds and is responded to.

The chiders themselves are dealt with by the ruler:

للعوائل عاصيا فى المكرات	١٣
--------------------------	----

He "stands up against them" while the lover has no alternative but to disregard them.¹

¹ The echo of the theme of the reprovers in lines 13 and 17 leads to the fourth instance of sectional parallelism in the poem. The lines are the second of the two four line sections E and F which are also linked by the repetition of mutayaqqiz (12, 19) and resumptions of imagery like that of hatf and rabi' in naji' and nadan (12, 16).

Finally, the adjective used to describe their action --walū'-- is itself "revalued" in the panegyric:

وَبَدَى الْكَلَامِ قَدَحَتْ مِنْ زَنْدِ الْقَنَا حَرِيًّا بِاتْلَافِ الْكَمَاتِ وَلَوْعَا ٣٤

The relationship which suggests itself here is similar in pattern to that between ruler, and beloved and fate: having defeated the 'awādhil he invests himself with their destructive zeal¹ and turns it against the enemy.

2.2. Panegyric to the Caliph Mutawakkil

Poem no. 915 (text II), written in the year 247 AH, contains the famous description of Mutawakkil's lake in Samarra. Ibn al-Mu'tazz saw it as a masterpiece. On the strength of this poem, together with those on Kisrā's arch and Ibn Dīnār's sea battle, he considered Buḥturī the greatest poet of his age.

The analysis will show that the work not only contains a nature description full of beauty and power. In its unity it gives the medieval concept of kingship a timeless poetic reality.

However, this unity and, as a consequence, the meaning of the work, cannot be understood without taking the initial sections into account. All the major themes of the poem are introduced there; and by contrast and congruence the development of the later sections is anticipated.

The poem combines several different modes: aṭlāl, nasīb, khamriyya, waṣf, and madīh. The forty lines can be subdivided as follows:

	(no. of lines)
<u>STROPHE</u>	
Introduction (1)	1
Poet and Encampment (<u>aṭlāl</u>) (2-4)	3

¹ The semantic range of qadaḥa (to strike fire; to slander) seems to underline the connection.

Poet and Beloved (<u>nasīb</u>) (5-7)	3
Poet and Courtesane (<u>khamriyya</u>) (8-10)	3

ANTISTROPHE

I. <u>Wasf</u> -- Part 1	<u>The lake as a wonder</u> , portrayed through its relation to symbols of natural power (Tigris, wind, sun, rain) and symbols of spiritual power (Caliph, Solomon's <u>jinn</u> , Bilqīs):	
	Introduction of the lake (11-16)	6
	Lake description (a)--external: water (17-20)	4
	Central line: the lake reflecting the cosmos (21)	1
Part 2	<u>The lake as sanctuary of life</u> representing the caliph's realm and his life-giving powers (portrayed through its architectural features and the life it harbours):	
	Lake description (b)--internal: fish (22-25)	4
	Landscape around the lake; conclusions (26-31)	6
II. <u>Madīh</u>	Caliph and Caliphate (His splendour overshadows the natural world) (32-34)	3
	Caliph and State (Of sacred descent, he restores justice and righteousness) (35-38)	4
	Caliph and God (His virtue and status as function of divine sanction) (39-40)	2

The symmetry is noticeable at a glance: the nine lines describing the lake itself are at the centre of the work, between the introduction and the conclusion of the wasf which consist of 6 lines each. The two outer sections, strophe and madīh, consist of 10 and 9 lines respectively and have a similar thematic structure.

The analysis proceeds by relating the three triads of the strophe to wasf and madīh.

2.2.1. The First Triad of the Strophe

In the first triad of the strophe, the poet describes how wind and weather pass over the ruins of the camp site and

destroy its beauty:

يا دمنة جاذبتها الريح بهجتها	٢
تبيت تشورها طورا وتطويها	
لا زلت في حلال للغيث ضافية	٣
ينيرها البرق احيانا ويسديها	
تروح بالوابل الداني روائحها	٤
على ربوعك او تغدو غواديهها	

Three pairs of verbs portray the repetitive action of wind, lightning, and clouds: tanshuruhā/tatwīhā --yunīruhā/yusdīhā--tarūhu/taghdū. Nature appears in senseless repetitiveness: one event counters or cancels the other in eternal succession.

In waṣf and madīh, the themes of nature and beauty assume a different and contrasting form.

Waṣf

The landscape created by Mutawakkil harbours nature in fullest beauty: not even the river Tigris can rival the caliph's lake. The repetition of ṭawran and the paronomasia of ṭā' and wāw make line 13 echo line 2:

ما بال دجلة كالغيري تنافسها	١٣
في الحسن طورا واطوارا تباها	

There is also a relation of content: by "folding and unfolding" the remains of the site, the wind struggles to destroy its beauty. The beauty of the caliph's lake, however, cannot be harmed or rivalled, however hard the Tigris may try (compare the element of struggle and continuity in the III form verbs: jādhaba (2), nāfasa, bāha (13)). The lake is built by the "builder of glory" and protected by the "protector of Islam" (14). It has divine blessing and cannot be approached by jealous rancour. As a recreation of Solomon's crystal palace (15, 16), it is rooted in sacred tradition. (Note the alliteration between Islām (14) and Sulaymān (15).)¹

The struggle between wind and aṭlāl is resumed in

¹ On Solomonic legends in the Islamic middle-ages, see F. P. Bargebuhr, The Alhambra (Berlin, 1968), pp. 137 f., 225 nr. 208.

the "contest" between wind and royal lake. Unlike the aṭlāl, the lake is not without "defence": when "mounted" by the easterly breeze, it displays ripples (or rings of metal, hubuk) like "coats of mail with polished fringes" (19).

The aṭlāl section is echoed also in line 20 which portrays sun and rain vying with the lake in laughter and weeping.

لا زلت في حلل للغيث ضافية	ينيرها البرق احيانا ويسديها	٣
فرونق الشمس احيانا يباحكها	وريق الغيث احيانا يباكيها	٢٠

As lines 13 and 2, lines 20 and 3 are linked on the lexical level by the repetition of a temporal particle which appears once in the aṭlāl, twice in the waṣf line. Here it is ahyānan, there it was fawran/aṭwāran. Rain and sun in line 20 balance rain and lightning in line 3.

The interaction between encampment and lake on the one side and the forces of nature on the other follows a consistent pattern: the aṭlāl are their victim, the lake is their equal. Thus while the latter faces the wind with "coats of mail", the aṭlāl are covered with a "thick garment" (of vegetation) woven by rain and lightning in repetitive monotony. By comparison with the lively reflection of the weather in Mutawakkil's lake, the "garment" of the aṭlāl is like a shroud woven for a dead land.

In the concluding section of the waṣf, the palace gardens and the royal lake become a world of their own, boundless in extent and independent from the workings of nature outside it. The gardens spread far and wide, beautiful as peacock feathers. Since the lake irrigates them with oceanic abundance, they need no rain (again, the situation of the aṭlāl is overcome; compare lines 3, 4 with 26, 27).

The image in line 30 expresses these widened dimensions:

ودگتین کمثل الشعرین نمدت احداهما بازا الاخری تسامیها ۳۰

The two esplanades rival one another in height like Sirius and the Dog Star. The concept resumes the river's jealousy of the caliph's lake in lines 12 and 13:

بحسبها أنّها من فضل رتبها تعدّ واحدة والبحر ثانيها ۱۲

It was a rivalry between an artificial and a natural object. The artificial lake was superior to the river because the caliph had created it. In line 30 we are within the caliph's artificial world: the two esplanades are his creation, and the natural world can only supply a simile to depict its greatness.

The last line draws the conclusion from the boundlessness of the caliph's landscape:

اذا مساعی امیر المؤمنین بدت للواصفین فلا وصف یدانیه ۳۱

No "waṣf", however great, can approach the splendour of his pursuits.

Madīh

Nature is overturned and vanishes in all its beauty when confronted with the moral and spiritual world. The mahāsin of nature turn into masāwiy when exposed to the caliph in his virtue (34); and the glory of religion raises the valleys of Mekka higher than the surrounding hills (35).

Retracing the transfigurations of the root hṣn in waṣf and madīh makes the movement clear:

	(۰۰)	یا من رای البرکة الحسناء	۱۱
	(۰۰)	ما بال دجلة (۰۰) تنافسها	۱۳
		رات محاسنها الدنيا مساویهننا	۳۴
		رعیة انت بالاحسان راعیهنا	۳۶
		درا ناصبح حسن العدل یرضیها	۳۷
		وامة ان قبح الجور یسخطها	

The caliph's lake is beautiful and more so even than the River Tigris (11, 13), but all natural beauty vanishes when confronted with his person (34). He gives the concept of beauty a new meaning, a meaning in the moral sphere: he rules his subjects with ihsān (beneficence) (36) and replaces the ugliness of tyranny (qubḥ al-jawr) with the beauty of justice (ḥusn al-'adl) (37).

* * * * *

The development of the nature theme in its three stages in aṭlāl, waṣf and maḍīḥ, reveals the overall meaning of the poem.

Outside the moral realm, nature is senseless and soulless in its workings, rejecting empathy and destroying man-made beauty.

In the gardens and the lake, nature is recreated by the caliph. This creation is beautiful and beyond harm because it is the fruit of his spiritual power and protected by it. Only within this realm can life unfold itself in freedom and innocence. Thus the water bursts into the lake like stampeding horses, the fish swim freely like birds in the open air, and the gardens and meadows blossom brightly like the feathers of the peacocks that dwell in them (see 17, 23, 29).

In its paradisiac nature, the royal landscape symbolizes the realm of the king and the happiness and peace he brings his subjects. The magnificent central line of the waṣf (21) captures the universality:

إذا النجوم تراءت في جوانبها ليلا حسبت سماه رگبت فيها ٢١
But this world is only given reality by the moral world from which the caliph derives his power. Nature sinks back when confronted with it. The king stands in the moral world between

God and his subjects. From this position he rules and through this position he can allow life to expand and blossom (39/40).

2.2.2. The Second Triad and its Relations

(a) The beloved and her relation to the poet are the subject of the second triad:

يوم الكتيب ولم تسمع لداعيها	أن البخيلة لم تنعم لسائلها	٥
فالمجر يبعتها والدار تدنيها	مرت تأود في قرب وفي بعد	٦
الى النهى لعدت نفسى عوادها	لولا سواد عذار ليس يسلمنى	٧

The absence of communication between lover and beloved is resolved in wasf and madih according to a pattern encountered in the panegyric to Muḥammad al-Thagrī.¹

Three related concepts are involved: question and answer, calling and hearing, wish and fulfilment.

The question theme starts in line 1 where the poet proposes to ask the camp site about its former inhabitants:

ميلوا الى الدار من ليلى نحيها	نعم ونسألها عن بعض اهليها	١
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It is resumed in line 5:

أن البخيلة لم تنعم لسائلها	يوم الكتيب ولم تسمع لداعيها	٥
----------------------------	-----------------------------	---

The beloved does not respond; she is miserly and does not fulfil the poet's desires. This contrasts, as expected, with the king's great generosity:

بثت فيها عطاءه زاد فى عدد ال	عليا ونوهت باسم الجود تنويها	٣٨
------------------------------	------------------------------	----

The caliph's name is a special adornment of the royal lake:

وزادها زينة من بعض زينتها	أن اسمه حين يدعى من اسمها	٢٨
---------------------------	---------------------------	----

His name carries fame and glory; when it is called (hīna yud'ā), not only he but everything associated with him responds to it. This again contrasts with the beloved to whose name nothing responds, not even she herself (lam tasma'

¹ See above, p. 50.

li-dā'ihā (5)).

The four lines singled out by the theme are marked by certain significant repetitions: line 5 resumes the roots n'm and s'l in the same order in which they appeared in line 1; lines 28 and 38 are linked by the repetition of the words ism and zāda. In their development from strophe to antistrophe (marked by the repetition of the root d'y, the contrast between bukhl and jūd, and, last but not least, the spiritual preponderance of 'alyā (38) over kathīb (5)) frustration and absence of communion are resolved in communion and fulfilment.

However, the resolution of the theme has yet another aspect. Laylā, poet and encampment are mirrored and overshadowed in the evocation of Solomon, Bilqīs and al-ṣarḥ, the "crystal palace". The connection is made explicit in the links between lines 6 and 16:

فالهجر يبعتها والدار تدينها	مرت تأودنى قرب وفى بعد	٦
قالت هى الصرح تمثيلا وتشبيها	فلو تمر بها بلقيس عن عرض	١٦

The verb marra refers to Laylā and Bilqīs; 'an 'urudin echoes fī bu'udin; dār contrasts with ṣarḥ the magic palace. The difference between Bilqīs and the beloved is significant: the latter remains silent and unresponsive, while the former (when faced with the caliph's splendid creation) speaks and responds.

Yet the separation between lover and beloved is fully overcome only in the marriage of caliph and caliphate, the "hieros gamos":¹

بجعفرا عطيت اقصى امانيتها	ان الخلافة لما اتمت منبرها	٣٢
---------------------------	----------------------------	----

This line, too, is linked to the strophe by distinct phonological features. Lines 5 and 32 are the only ones of the

¹ See above, 1.5.3.

poem to start with inna; in both lines, it introduces the female partner of the relationship: bakhīla and khilāfa. Lam tun'im li-sā'ilihā and lammā ihtazza minbaruhā are related by contrast: the former denotes the beloved's refusal to give herself to her lover, the latter figuratively portrays the caliphate being possessed by the caliph.

The sexual undertones of the lines are evident in the double-entendre in kathīb (5) and ja'far (32). Kathīb, meaning sanddune, is a common metaphor for hips and buttocks; while the caliph's ism literally means "stream, rivulet" (compare furthermore the associations of the root mny: manna, i.e., to ejaculate, minan, i.e., semen, etc.).

However, the sexual union between caliph and caliphate is an image which reflects a spiritual event: namely the realisation of the ideal hierarchy, the source of all natural fertility in the realm.¹

In the same way as the relation between poet and Laylā, Solomon and Bilqīs is consummated on the spiritual level in the marriage of caliph and caliphate, so also their place of encounter--the camp site, the royal lake--reaches its apotheosis in a spiritual form: the valleys of Mekka, "raised higher than its hills", origin of the caliph's glory and power (35). The link to the strophe is once more indicated by the repetition of a particle at the beginning of the relevant lines: yā dimnatan, 2; yā man ra'ā al-birkata, 11; yā ibn al-abāṭihi, 35.

* * * * *

(b) Line 6 is the source of an important structural axis, the notions of space. The poem describes them in terms

¹ See below, 6.2.

of proximity and distance, height and depth, as well as confinement and openness. It develops in three stages.

Nasīb

Laylā is a source of torment for her lover. Her actual presence or absence is only circumstantial and does not diminish the suffering she causes. She is everywhere, she cannot be escaped, the whole of space is filled with her presence:

مَرَّتْ تَأْوَدُ فِي قَرَبٍ وَفِي بَعْدٍ فَالْهَجْرُ يَبْعِدُهَا وَالِدَارُ تَدْنِيهَا ٦

This indiscriminate density of space which allows man no freedom from his oppression coincides with the indiscriminate fullness of time in the weather description: the coming and going of wind and cloud is endless monotony which buries man's past with indifference.

Waṣf

Space and time imprisoning man in their very endlessness--this is the characteristic situation of aṭlāl and nasīb. In this poem it is resolved in the royal landscape of Mutawakkil's lake:

لا يبلغ السمك المحصور غايتها لبعدها ما بين قاصيها ودانيها ٢٢
يعمن فيها بأوساط مجنحة كالطير تنفض في جوّ خوافيها ٢٣
لهنّ صحن رحيب في أسافلها إذا انحططن وبهوف في أعاليها ٢٤

The lake is a sanctuary of life; within its boundaries there is freedom for the living creatures. The fish swim in it like birds in the open air and nothing obstructs their movement.

The spaciousness of the lake is reflected in the vastness of the gardens (basātīnuhā 'l-qaṣwā), the height of the esplanades and finally, on a metaphorical level, by the inapproachable greatness of the caliph's achievements:

إذا مساعى أمير المؤمنين بدت للواصفين فلا وصف يدانيها ٣١

Madīh

The madīh marks the third stage in the development of the theme. In the nasīb, space is described by the notions of proximity and distance, the waṣf adds the dimensions of height and depth as the fish explore the lake vertically and horizontally. In the last section of the poem, space is only described in vertical terms: it is a metaphorical entity containing the hierarchy of the moral world. Religious glory lifts the valleys of Mekka higher than the surrounding hills (35)--the caliph showers his gifts upon his subjects; he heightens the name of generosity (38).

The metaphorical space of the moral world has no open ends. It is filled with the moral hierarchy which is all encompassing; there is nothing beyond it.

The use of aqṣā in line 32 symbolises this: in the person of Mutawakkil, the furthest hopes of the caliphate are fulfilled. In him the limits are reached, and through him the material world is contained in the static peace of the unchangeable divine order.

Space and time in the moral world are comparable to space and time outside the moral world, i.e., in the strophe. In both contexts they are limitless and unchangeable and in this very quality contain boundaries which ordinary men can never hope to cross. In atlāl and nasīb, these boundaries are the source of man's unhappiness, of the omnipresence of his grief and the irretrievability of his past. In the God-given order of the madīh, however, the boundaries are his salvation: the caliph towering above him nourishes him with the gifts of life and protects him with the "beauty of justice".

2.2.3. The Third Triad and its Relations

(a) The khamriyya anticipates, on the individual level, the innocent self-assertion of life in the waṣf:

قد اطلق الغادة البيضاء مقتدرا	على الشباب فتصبيني واصببها	٨
في ليلة لا ينال الصبح آخرها	علقت بالراح اسقاها واسقيها	٩
عاطيتها غصة الاطراف مرهفة	شربت من يدها خمرا ومن فيها	١٠

Laylā is unattainable but the poet is still young and forceful (see line 7) and dedicates himself to sensuality, wine, and forgetfulness.

This isolated idyll is overcome in the luxuriant thriving of life in the realm of Mutawakkil. The abundant flow of water in the lake overshadows the flow of wine, and the beauty of the royal landscape puts to shame the beauty of the poet's consort.

The image in line 10 and its response in line 27 capture the contrast:

عاطيتها غصة الاطراف مرهفة	شربت من يدها خمرا ومن فيها	١٠
كانها حين لجت في تدفقها	يد الخليفة لما سال وادبها	٢٧

The hand of the girl is but a source of wine for the poet; the hand of the caliph is the inexhaustible source of the water of life.

The development follows a familiar pattern: the caliph assumes the function of a character in the strophe abolishing his shortcomings and raising his qualities to a higher dimension.

There are thus four male-female relationships in the poem. Each is marked by a different water image which symbolises their fertility.

The progress develops from an unfulfilled ideal of the past:

POET-LAYLĀ (water image: rain on the aṭlāl)
via a sensuous union

POET-COURTESANE (water image: wine)
via the evocation of a sacred archetype

SOLOMON-BILQĪS (water image: lake)¹
to the realisation of a present and future ideal

CALIPH-CALIPHATE (water image: the potency of the caliph, evident in his name (Ja'far, 32), in his being the "son of the river valleys" (ibn al-abāṭih, 35), in his being a sea for the supplicants (bahr, 39); cf. also line 27)

In the relation between caliph and caliphate, the sensuality of the relation between poet and courtesane is lifted to a higher plane (compare lines 10 and 27) and endowed with the sacred element anticipated in the Solomonic image. Thereby the lost ideal of love with which the poem begins is regained and transubstantiated, and the realm endowed with fertility.

(b) The khamriyya is a focal point of another structural axis closely linked with these relationships but also encompassing most other themes. It concerns the various types of interaction between objects and persons, and since it always involves two entities, I call it the theme of reciprocity.

It manifests itself on the grammatical level in the juxtaposition of identical verbs in different number and gender which depict the reciprocity from the angle of subject and object (e.g., tusbīnī wa usbīhā).

The theme is most prominent in the following lines:

¹ See Qurān 27/44 also Bargebuhr, p. 139.

فتصبيني واصببها	قد اطرق الغادة البيضاء (٠٠)	٨
علقت بالراح اسقاها واسقيها	في ليلة (٠٠)	٩
شربت من يدها (٠٠)	عاطيتها (٠٠)	١٠
تعدّ واحدة والبحر ثانيها	بحسبها أنّها من فضل رتبها	١٢
منه انروا بعينه يوازيسها	صورالى صورة الدلفين يؤنسها	٢٥
ريش الطواويس تحكيه ويحكيها	محفوفة برياض لا تزال ترى	٢٩
احداهما بارا الاخرى تساميهما	ودتّين كمثل الشعريين غدت	٣٠
منه ونالته فاختلفت به تيسها	ابدى التواضع لما نالها رعة	٣٣
اشلا وانت بحق الله تعطيهما	اعطاكها الله عن حق رآك له	٤٠

Reciprocity in the khamriyya concerns the relationship between poet, wine, and girl. The three are joined together in the last line of the triad and form an interlocking unity of giving and taking (10).

Reflection and rivalry are the types of mutual relationship in the wasf section of the poem: the statue reflects the fish (25), the peacock feathers and the gardens mirror one another (29); the two esplanades rival in height (30) echoing the rivalry of Tigris with the caliph's lake (12, 13).

The caliph himself is too exalted to enter into any mutual relation with an object of the sensual world. His peer is only to be found on the abstract moral level: it is the caliphate itself (33).

The last line of the poem marks the resolution of the theme. The repetition of a'tā in two different forms (a'tākahā/tu'tīyhā) (40) resembles the other verb repetitions. But the relationship expressed here is not mutual but consecutive: God gives the world to the caliph and the caliph in turn gives it to his people.

The objects of the world reflect one another, rival

one another, give to one another, take from one another, but in their mutuality all these relationships remain entities within themselves. They are only given reality and existence through God who stands far above them; in His oneness He has no peer. Through the caliph, He bestows the bounty of the world and this relationship is the key to all reciprocities; it has no reflection.

2.3. Panegyric to Adhkūtikīn and Ibn Shalmaghān

The third poem by Buḥturī chosen to illustrate the relation between strophe and antistrophe is a late work written in 276 AH at the age of 70 (text III). It praises two political figures of the time of Mu'tamid (257-279 AH), the army leader Adhkūtikīn, and Ibn Shalmaghān, presumed to be his secretary.¹ The thematic subdivision is as follows:

<u>STROPHE</u>	Four couplets on motifs of <u>aṭlāl</u> , <u>nasīb</u> , and <u>rahīl</u> (1-8)	8
	Speculation on human fortune (<u>ḥikma</u>) (9-13)	5
<u>ANTISTROPHE</u>		
Part 1	<u>Adhkūtikīn at war</u>	
	Introductory triad (14-16)	3
	Destruction of Daylamites (17-21)	5
	Destruction of Daylamite ruler (22-25)	4
Part 2	<u>Madīḥ of Adhkūtikīn</u>	
	Transition and introduction (26-27)	2
	Ironic evaluation (28-29)	2
	Martial courage and fortune (30-31)	2
	Restoration (32-33)	2
Part 3	<u>Madīḥ of Ibn Shalmaghān</u>	
	Transition and introduction (34-35)	2
	Ironic evaluation (36-37)	2
	Martial prowess (38-39)	2

¹ See Buḥturī, op. cit., pp. 2207, 2212.

Statesmanship (40-41)	2
Restoration (42-43)	2
Finale (44-47)	4

2.3.1. Restoration

As their names suggest, Adhkūtikīn and Ibn Shalmaghān are non-Arabs: one is Turkish, the other is of Persian descent (see line 35). This is important because the poem reflects disappointment about the fact that only Turks and Persians appear capable of re-establishing authority in this time of Arab political decline.

Buḥturī gives vent to this feeling only in the last four lines of the poem where he speaks of his compatriots with irony and bitterness:

حطت الى رباغ الاعجمينا	متى لم يذك في العريب ارتيادي	٤٤
ونشري من تطول آخرينا	نوالى معشرا قريوا اليينا	٤٥
تخصك دون قري الأقرينا	وقري الأبعدين بما أنالسوا	٤٦
وواهة النوال بنو أبينا	بنو اعمانا الدانون منا	٤٧

But the mood of disappointment and weariness with the age begins already in the strophe. Camp site, beloved, and other traditional motifs appear only in the background. The section abounds with reflections on the nature of human suffering which ring with resignation and disillusion: love is but a disease which is better avoided; life offers no fulfilment and no justice; fortune bypasses the virtuous to benefit the insignificant and undeserving.

These are not just general statements. As in the three final lines of the poem, "us" in the nasīb implicitly refers to the Arab people. A comparison between the two initial lines and the final lines makes this obvious. Line 2 anticipates the ending on a general level:

٢ نمتّع من تدانى من قلىنا ونمنع من تدانى من هوبنا

"We are made to enjoy the company of those whom we dislike", i.e., the non-Arab rulers (al-a'jamīna) and "we are prevented from being close to those whom we love", i.e., people of our own kind, the Arabs.

The theme of proximity and distance is resumed in the finale to give the general statement in line 2 its specific meaning. The closeness of the distant is more valuable than the closeness of the kinsmen:

٤٦ وقربى الأبعدىن بما أنالوا تخصك دون قربى الأفرىبنا

In this context, balīnā in line 1 not only refers to the emaciated lover; it is an allusion to the decline of the Arabs: they are as tattered and worn as the ruins of the camp site.

١ عزوت على المنازل ان تبىنا وان د من بلىن كما بلىنا

The first person plural occurs also in the middle section of the madīh, i.e., the eight lines dedicated to the praise of Adhkūtikīn. The section ends as follows:

٣٢ نسىنا ما عهدنا غير آنا يذگرننا نداه ما نسىنا

٣٣ ولولا جوده الباقى علىنا لكن الجود انفس ما رزىنا

The couplet contains another reference to the Arabs' plight. They have forgotten the greatness of the past, but Adhkūtikīn's call revives their memory as he re-establishes the old order through his courage and fortune. Before he came, they had lost the benefit of princely generosity.

The theme of restoration is resumed at the end of the section of personal praise devoted to Ibn Shalmaghān. After describing his martial virtues and characterising him as a resolute leader, Buḥturī writes:

نشرون رواجنا عَمَّا طوبينا	تتبع فائتات الخير حتى	٤٢
يكاد يعيدهن كما بدينا	يري دول الصلاح بعين راع	٤٣

What was alluded to in the previous section is said explicitly here: the foreign leaders restore the state to its former glory and that is their greatness.

The following lines draw the conclusion: since the non-Arab princes are the only ones capable of ruling the state, it is to them rather than to their own leaders that the Arabs will offer their allegiance:

حطت الى رباغ الاعجمينا	متى لم يرك في العرب ارتيادي	٤٤
ونشري من تطول آخرينا	نوالى معشرا قربوا اليينا	٤٥

In Ibn Shalmaghān's and Adhkūtikīn's restoration of the state, the ruins of the aṭlāl are banished and the despair of the nasīb is overcome. In this structure one recognises the typical form of the panegyric qaṣīda. But by expressing--in however veiled a manner--his displeasure about the fact that Arabs have to resort to foreigners to be ruled, Buḥturī has added another dimension to this particular poem. It makes it different from the ordinary type of panegyric where the ruler abolishes every trace of dissatisfaction, and support for him is total and unconditional. In this poem, this is not the case: indeed, the end of the madīh illustrates the opening lines of the aṭlāl.

2.3.2. Irony

There is a second passage in the strophe which, behind a veil of stoicism, makes allusion to the political situation. The last three lines say:

وتتجه الحظوظ لمن قضينا	يقضي للحريص الغيظ بحتا	١١
اليه النهج يوشك ان يكونا	وما هو كائن وان استطلنا	١٢
الى اقسامها عن زويننا	فلا تضرر من الايام وانظر	١٣

Those to whom fortune turns when least expected are non-Arabs like Adhkūtikīn and Ibn Shalmaghān; those from whom the days withhold their share are the Arabs. The exhortation not to be deceived by fate and to grasp the real state of affairs receives its response at the end of the poem.¹

Buḥturī's portrayal of the generals echoes his thoughts about the vicissitudes of fortune. About Ibn Shalmaghān he says:

تَقْصِرُ عَنْ مِثَالِ يَدَيْهِ عِلْمًا	٣٦
فَقَصْرِكَ أَنْ تَطُنَ بِهِ الظَّنُونَا	
وَمَا هُوَ غَيْرُ خَوْضِ الشُّكِّ يَوْمًا	٣٧
أَلَيْهِ حَيْثُ لَا تَجِدُ اليَقِينَا	

The two lines are rather ambiguous. They could mean that the general's stature is so high, it cannot be grasped or imagined; they could equally well mean that he is in every sense a "man of doubtful character". The latter interpretation is probably intended as well since the two lines can be taken as an ironic comment on

وَمَا هُوَ كَأَنَّ وَانِ اسْتَظَلْنَا	١٢
أَلَيْهِ النَّهْجُ يَوْشِكُ أَنْ يَكُونَا	

He has "almost come into being"--but only as a "stirring up of doubt" (compare also the identical beginning of the hemistichs in lines 12 and 37).

Lines 36 and 37 form the second couplet of the madīh of Ibn Shalmaghān. It has been shown that the last couplet of this section has a thematic equivalent in the last couplet of the madīh of Adhkūtikīn (32/33 and 42/43). The same is the case again: lines 28 and 29, the second couplet of Adhkūtikīn's madīh, foreshadow lines 36 and 37:

يَقَلُّ النَّاسُ أَنْ يَتَّقِيَهُ	٢٨
وَإِنْ يَدْنُوا إِلَيْهِ مَشَاكِلِنَا	
وَظَنُّكَ بِالضَّرَائِبِ أَنْ تَكَاثُرَا	٢٩
كَظَنُّكَ بِالْأَصَابِعِ يَسْتَوِينَا	

The two couplets are linked by the double repetition of the root ẓann; both have as their subject the evaluation

¹ Lines 44, 45.

of the leaders' characters from a general point of view. Adhkūtikīn is unique and inimitable, Ibn Shalmaghān is unknowable and unfathomable.

The element of ambiguity is common to both couplets. One cannot mistake a note of ironic criticism of the Arabs in the praise of Adhkūtikīn: rarely do they equal the Turkish leader even if they try (28), and anyone who thinks that different darā'ib (races) are equal, is quite mistaken; the Arabs are weaker.¹

So the irony in the two couplets is once aimed at Ibn Shalmaghān (36/37) and once at the Arabs (28/29). This contrast is borne out by the type of sectional parallelism between the madīhs of Ibn Shalmaghān and Adhkūtikīn. The thematic sequence in the sections is the same but the perspective is different.

In the transitional couplets for instance, Adhkūtikīn's excellence is depicted from the point of view of his subjects (27), while Ibn Shalmaghān's virtue is seen from the point of view of his enemies (35). In both lines, however, the names with which the lines start become signs of the generals' magnificence: Abu Hasan is linked by alliteration with 'āthārihi al-hasanāti; azhara min banī sāsanā is countered by 'ilqahum al-thamīna, the connection being the idea of preciousness.

The two final couplets have a similar contrast of perspective: the one describes the ruler's act of restoration with respect to the people, the other with respect to the state (32/33--42/43).

¹ Cf. the genealogical dimension of taqayyala. (28).

2.3.3. Conclusion

By concentrating on certain salient features of the three poems discussed in this chapter, I hope to have documented the following points:

(a) Each of these poems is a coherent statement to which every thematic unit makes contribution. The semantic structure of the poems, as evident in the resumption and transformation of imagery and theme, is marked by instances of repetition: lexical, phonological, syntactic, or morphological. The repeated elements are mostly introduced in the initial section of the poem, the strophe, which thus has a prime structural function.

(b) The thematic development of each of these poems agrees with the structural model of the panegyric posited above. The great differences between them suggest that the panegyric is not as narrowly delineated a form as has sometimes been supposed. No single relation of concept, protagonist, or theme lays down the use of identical motifs, or requires the antithesis between strophe and antistrophe to be based on identical combinations of motifs. It is rather a case of different combinations made to reflect a single underlying structure.

Chapter Three

MIHYĀR AL-DAYLAMĪ

The most conspicuous feature of Mihyār al-Daylamī's Dīwān is the length of the poems it contains: many of them have about eighty lines and some well exceed a hundred lines. On closer scrutiny, the reader will discover, interspersed between the long poems, small clusters of short pieces of verse: "ekphrastic epigrams" as Bürgel calls them,¹ witty riddle-like portrayals of disparate objects.

Of these two types, it is the long poems that are of concern here. Most of them are panegyrics written in praise of the notables of the Buwayhid state. Their construction resembles the panegyrics of Buḥturī but being longer they are more complex. In the century that separates the two poets, the basic outlines of the panegyric form remained the same. Much else, however, changes, as will be seen in the course of this chapter.

3.1. Construction

The poem on page 75 of the first volume of the Dīwān is, with 138 lines, one of Mihyār's giant panegyrics. It illustrates his comprehensive style which is a reason for

¹ See J. Bürgel, Die ekphrastischen Epigramme des Abū Ṭalib al-Maymūnī (Göttingen, 1965).

the length of many of his works: the tendency to integrate all traditional topoi of court poetry in one poem.

Apart from the nasīb, which includes a section on hoariness and old age, the work contains a fakhr as well as a camel description and a desert journey. There are two madīh sections which include passages on the mamdūh's tribe, his enemies, and the duties of the wazirate, a metaphorical description of a tribal banquet, and many lines of general praise full of historical references. It all culminates in the congratulation for the New Year festival and ends in the vein of Mutanabbi with a return to the fakhr theme and a laudatory section on the excellence of the poem itself.

Far from being a lengthy catalogue of themes merely connected by their conventional sequence, the work is shaped by a multitude of complex relationships. It abounds in instances of pictorial and lexical harmony, of thematic developments, resumptions of themes, and sectional parallelisms, all of which bear witness to careful planning.

Thematic Chart

First Half (1-69)

<u>Part A</u>	Tears and Camp Site (1-7)	7
<u>Atlāl, nasīb, shayb, fakhr: separation and isolation (Strophe)</u>	The Beloved (8-14) Imperatives and apostrophe in 13,14 reflect 6, 7	7
	Old Age (15-21) 15-16 transition; blood in 15-16 reflects tears in 1-2.	7
	Resisting Fate (22-28) 22-23 transition; 22 reflects 2, 28 reflects 7.	7
	Stoic Acceptance (29-36)	8
<u>Part B</u>		
First <u>madīh</u> (Antistrophe)	Introduction (37-43) 37-38 transition	7
	Revival of Life and Virtue (44-52)	9

Part C

<u>Rihla</u> (Strophe)	Camel Description (53-59) 59 transition	7
	Hunter and Wild Ass (60-66) three lines each; 66 transition	7
	Desert (67-69)	3

Second Half (70-138)Part DSecond madīh
(Antistrophe)

(1) General Praise

Arrival at Wazir (70-76) 70-71 transition resuming the poem's beginning: night journey and eyes reflect clouds and eyes in 1, garment of darkness reflects garment of greenery in 2.	7
The Wazir's Guests (77-83) 77-78 antithesis to 70-71; 79 reflects 72.	7
The Wazir's Tribe (84-91) Two four-line sections: (a) (84-87) First ascent: <u>'alā, tasallaqū</u> ; then descent: <u>istanzalū</u> . (b) (84-91) Resumption of praise and second ascent: <u>samaū, yaṭla'u, mā inhāṭṭū</u> .	8
The Wazir's Uniqueness (92-93) Contrasting intermezzo in the middle of sections on the Wazir in relation to other people.	2
The Wazir's Enemies (94-101) Two four-line sections: (a) (94-97) The enemies as a multitude in open warfare. (b) (98-101) The enemy as a single hidden spy.	8

Part ESecond madīh

(2) Wazir and Office

Wazir and Office--Introduction (102-107). 102-103 transition; the lines reflect the tran- sition to part B.	7
The Wazirate Restored to Glory --Fate Vanquished (108-117) Part E is sectionally parallel to part B; cf. number of lines and sequence of themes.	9

Part F

Finale: Reintegration (resuming themes of strophe and antistrophe)	Nayrūz and Wazir (118-122)	5
	Poet and Wazir (1) (123-130)	8
	124-126 reflect 120-122; rejection of poet contrasts with reception of Nayrūz.	
	Poet and Wazir (2) (131-138)	8
	Imperative in 131 resumes 118 and 123; 131-133 reflects 124-126 and 120-122, marking reintegration of poet. Praise of the poem as recompense for reintegration; anticipated in 127-138.	

Proportion of Parts

Part A	(1-36)	36 lines	
Part B	(37-52)	16 lines	
Part C	(53-69)	17 lines	First half: 69 lines
<hr/>			
Part D	(70-101)	32 lines	
Part E	(102-117)	16 lines	
Part F	(118-136)	21 lines	Second half: 69 lines
<hr/>			

3.1.1. Defeat of Fate

The transition from strophe to antistrophe incarnates the ritual significance of the panegyric ode also in Mihyār's work. Accordingly, the poem celebrates the establishment of a just order which overcomes the arbitrary rule of fate and the misery it breeds.

In the amoral world of fate, the only defence of the individual is a stoic acceptance of whatever he may have to face. He must not harbour any expectations or desires lest he be disappointed:

نمّ الاحاظى طالب لم يجد فكيف وجدانى ولم اطلب ٣٠

Mihyār ends the fakhr by concluding that in order to survive, one must be flexible: in difficult times one will

accommodate and give way, in times of abundance, when fate by chance pursues a righteous path, one will reap the benefits:

وان اتت مسمحة فاجذب	راخ على الدنيا اذا عاسرت	٣٢
ولا تعسف كد اخلافها	فريما درت ولم تعصب	٣٣
هنا اوان استقبلت رشدها	بوقفة المعتذر المعتب	٣٤
وارتجعت ما ضل من حملها	من بين سرح الذائد المعذب	٣٥

Salvation from this condition lies in the moral realm established by the praised ruler. Here it is Abū 'l-Qāsim al-Maghribī, chief wazir of the Buwayhid state.

The first section of praise solemnly proclaims his rule and the ensuing celebration of the resurrection and restoration of the old virtues brings the poem to its first climax. Here there is hardly a line devoid of contrasting associations with the nasīb and the fakhr. Line 49 echoes line 35 in the quotation above:

وارتجعت قحطان ما بزوا	من ذى الكلاع الدهرأ وحوشب	٤٩
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The repetition of irtaja'at is the key to the relation. In line 35 it refers to al-dunyā, the realm of fate.

Its "flock of forbearance" has gone astray and injuriously invaded another herd whose owner is hard pressed and tries to chase away the intruders. Al-dunyā comes to his victim's aid and calls back what is his, thus righting the injustice.

The corresponding line, 49, is one of a sequence which celebrates the newly found life under the wazir in a series of historical images. The resurrection is explicit in the verbs themselves: 'āda (47), qāma (47), 'āsha (48), irtaja'at (49), rudda (50).

Irtaja'at here refers to the tribe of Qaḥṭān who, in the wake of the wazir's glorious rule, regain what fate

scattered from the possession of their king, Dhū 'l-Kulā'.

The relation between the two lines illustrates the nature of the amoral and the moral world, the stage of all panegyric hymns.

In line 35, the individual is at the mercy of fate which, at times (rubbamā, 33), will offer redress for some iniquity. But he is powerless and without protection, and can only resort to 'azfa (29), stoic detachment.

The just ruler vanquishes fate and strips it of its power. Under his care, the individual is nourished in a community which he leads to inevitable victory (compare the use of ghalaba in 29, 39, and 123): Qaḥṭān do not regain their glory by luck but by a force stronger than destiny.

Thus moral necessity triumphs over chance and arbitrariness, and life is restored and rejuvenated. All the heroes of the past are resuscitated, all fear and doubt removed, and death itself seems overcome:

٥٠	ورد بيت في بنى دام زارة من حوله محتبي ¹
٥١	كل كريم او فتى كامل وفاعل او قائل معرب
٥٢	فاليوم شك السمع قد زال في اخباره بالمنظر الاقرب

Like a musical theme, Mihyār re-exposes the motif of revival to lead the poem to its focal climax (112-118). Significantly, the verb irtaja'at reappears, again followed by rudda (cf. 50) and kull (cf. 51):

١١٢	وارتجعت منك رجالاتها كل مطيل في الندى مرغب
١١٤	ورد بنو يحيى وسهل لها والطاهريون وبنو مصعب

Due to Abū 'l-Qāsim al-Maghribī, the wazirate is restored to its former glory. In him it regains all the famed

¹ For the figure of Zurāra and the literary allusion in this line, see Bevan, The Naqā'id of Jarīr and Farazdaq (Leiden, 1905), vol. 1, p. 182, line 3.

ministers that once were, the Barmakids, Sahl b. Hārūn, the Ṭāhirids: the great past is resurrected.

Miḥyār concludes with the traditional exhortation of the ruler which often marks the end of the panegyric hymn (115-117). Here, hilm and dunyā, first related in line 35, appear in a new configuration which marks the final stage of the development. Miḥyār exclaims:

۱۱۷ وَاَمْدَدُ عَلَى الدُّنْيَا وَجَهْلَاتِمَا ظَلَالِ حِلْمٍ لَكَ لَمْ يَحْزِبْ

Whatever hilm this world (al-dunyā) may have possessed, whether it goes astray or follows the right course, it now belongs to the wazir: the shadow of his steadfastness and wise forbearance will spread over the world and its follies.

The occurrence of 'azaba puts lines 35 and 117 in an even more explicit relation: in 35, the erring flock of hilm pushes the victim away into the distance (mu'zab); the wazir's hilm is there never to depart (lam ya'zib)

Thus the development is sealed: the wazir, uniting all virtue in his person, rules the world.

So far, the analysis has, I believe, already revealed something about the nature of Miḥyār's architectural genius. Following the three occurrences of one word, irtaja'at, has led into the centre of this long and complex work, to uncover the thematic relationships most characteristic of the panegyric hymn.

Furthermore, each of the three sections of the poem brought into relation by the word mark the conclusion of one of its parts: the first concludes the fakhr, the second the first madīh, the third concludes the second madīh.

Were one to doubt the integrity of Miḥyār's poetic composition, here is proof to the contrary.

3.1.2. Rise of Hope

The end of the fakhr contains the seed of yet another theme of importance for the structure of the poem, a theme which aligns itself, in more senses than one, with the per aspera ad astra progress of the work. Describing fate's arbitrary rule, Mihyār says:

وربما طالع وجه المنى من شرف الياس ولم يحسب ٣٦
 "And maybe the countenance of hope will unexpectedly shine
 [upon us like a heavenly body] from the promontory of despair."

The minor tonality of the image is transferred into a ringing major in the madīh (cf. the repetitions of tl', shrf, shms):

لم تالف الابصار من قبلها	ان تطلع الشمس من المغرب	٤٢
ولا علا ابن منهم طالعا	من شرف الآ ورا' الاب	٨٥
سما واصبحت سما' لهم	يطلع منها شرف المنسب	٩٠
واطلع على النيروز شمسا	اذا ساق الغروب الشمس لم تغرب	١١٨

The anticipated rise of hope has become manifest in the rising sun of the prince amidst his tribe. Continuity is established where there was arbitrary interruption: the generations of the wazir's tribe rise gloriously one after another, like stars, not from the promontory of despair but from nobility and honour (85). The mamdūh is their sky in which their noble lineage radiates with astral splendour (90).

The image depicting the future lastingness of this constellation of life is more striking still since Mihyār resorts to a telling pun upon the nisba of his Maecenas, al-Maghribī. He introduces the idea, couched in an expression of ta'ajjub in line 43 and, at the very end of the madīh, gives the image its full due (118). Turning to Abū 'l-Qāsim, he exclaims, "Rise upon Nayrūz as a sun! When setting propels the sun, it will never set!" (ghurūb, setting, refers to the

setting of heavenly bodies and is of the same root as maghrib, west, or Morocco, the home of the celebrated wazir).

In this, the final stage of its development, the image of the rising star returns to the context in which it first appears: as in line 36 it follows the motifs of hilm and dunyā(117).

Thus the transfigurations of one image through various stages once more reflect the typical development of the panegyric: from the uncertain rise of hope to the rise of an everlasting "western sun"--per aspera ad astra.¹

3.1.3. Defeat of Enemy

١٩ افلح الآ قانص غادة مدّ بحبل الشعر الاشيب

The splendid concetto portrays old age as a secret hunter lying in wait for man to capture him in a snare of white hair.

Many lines later, towards the middle of the poem, the same figure appears again in a different guise. The sturdy camel journeying to the wazir through a hostile landscape, is compared, in archaic fashion, to a wild ass. Mihyār continues:

٦٠ طامن في الرمل له قانص اعجف لم يحمض ولم يرطب

A hunter is lying in ambush for him, driven by hunger and thirst (60-62).

The same image, transformed, reappears a third time in the madīh section which describes the wazir's supremacy

¹ Ascent and elevation represent the new wazir's exaltedness and the fame of his tribe in some other images: see the start of the madīh ("a banner of glory was hoisted in Babylon"). The wazir's generosity is depicted in such terms: his "athāfī" are high, sandalwood makes his camp fire flare high (74). His virtuous course is likened to a tiresome journey in high lands (83) and his tribe ascend the mountain of glory to follow the untrodden path of high endeavour (86).

over his enemies:

٩٨ ورتب طاو غلثة بائت من جانب الشر على مرقب

An enemy harbouring a vicious craving is lying in wait at night upon some outlook, intent upon disruption, But his scheming powers are checked and his ruse is outwitted by Abū 'l-Qāsim al-Maghribī. The wazir's vigilance checks his every move in the very darkness, like "a fly more cunning than the scorpion," and the evildoer is rendered powerless. Confounded at his failure, he believes he has been enchanted and "stands to pay the magician's price." But it is of no avail: Abū 'l-Qāsim's subtle cunning and vigilant omnipresence are beyond sorcery:

١٠٠ راعته من كيدك تحت الدجى دبابة ادهى من العقرب

١٠١ فقام عنها بانلا بسلة ال راقى ولم يرق ولم يلسب

The development from threat to redemption portrayed by the image of the hunter and its transformation, illustrates the contrast between the moral and the amoral world.

The hunter in the desert is not described with any moral epithet, he is neither good nor evil. It is the course of nature that, as a hungry creature, he should kill in order to survive. The threat he represents is symbolic of the death inherent in the fabric of life. Abū Tammām expresses the paradox in a famous line:¹

أن الحمامين من بيض ومن سمر دلوا الحياتين من ما ومن عشب

Similarly, the death announced by old age is an inevitable, inescapable event which cannot be given any moral quality.

However, in the moral realm, the cycle is overcome, death is extinct, and life is allowed to prosper. A sacred

¹ See Abū Tammām, op. cit., vol. 1, p. 61.

hierarchy is imposed and anyone counteracting it cannot but be evil--for him the powers of destruction are reserved.

Accordingly, the watcher in the madīh lies in wait min jānib al-sharr, from "the direction of evil". However, he looks unto a realm "not decreed by the pen of fate"

بقلم الاقدار لم تكتب ٩٩

a realm which, in its high integration, has transcended injustice and arbitrary death: against it he is powerless.

3.1.4. Tears and Beloved

The poem's thematic material contains many more pictorial and conceptual transformations of the same nature. The great scale of Mihyār's poetic architecture will be evident enough if I just point to two more.

The poet's only possessions are his tears. Yet they are abundant enough to feed camel and fate:

دع المطايا تلتفت أنّها ٧
تلوب من جفنى على مشرب
دع ماء وجهى مالئا حوضه ٢٨
وكل سمينا نشبي واشرب

A variation of the same image portrays emaciation and hardship: the destitute eat their own flesh, the camel feeds on its own fat.

وقاعد يأكل من لحمه ٣٨
تنزها عن خبث المكسب
الى الوزير اعترقت نبيها ٥٣
كل امون وبرة السمجدب

In the first madīh, relief and consolation are brought to the miserable by the wazir. They are invited to pitch camp on his fertile ground (46) and the sea of tears is overcome in his translucent water(45).

But the real antithesis to deprivation and poverty is the reception with which Abū 'l-Qāsim receives the exhausted desert traveller. Preparing the ground for the great counterpoint, Mihyār paints the desert in its most gruesome barrenness:

extreme heat alternates with extreme cold, it offers no relief, no relationship of any kind (lam tusmar wa lam tunsab (68)), even the qaṭā birds, experienced desert dwellers, are exhausted and cannot find their water holes.

A firework of images celebrates the arrival in Abū 'l-Qāsim's camp. Their very accumulation conveys the lavishness and abundance with which the wazir meets the needy:

الى ظليل البيت رطب الثرى على الاثافي حافل المحلب ٧٢

مختضب الجفنة ضخم القرى اذا يد الجازر لم تختضب (الخ) ٧٣

The image of the destitute poet's drinking trough filled with his tears, as well as the picture of his camel forced to feed on its own fat during the desert journey are resonantly countered in the form of Abū 'l-Qāsim's giant cauldrons, whose "necks stick out like the humps of fat camels":

له مجاويف عماق اذا ما القدر لم توسع ولم ترحب ٧٥

كل ريوخ عنقها بارز مثل سنام الجمل الانصب ٧٦

As in Buḥturī's panegyric to Mutawakkil, so in many of Mihyār's panegyrics the office of state assumed by the mandūh is metaphorically depicted as a woman. The same is the case here.

The wazirate's "acceptance" of Abū 'l-Qāsim contrasts with the beloved's refusal of the poet (compare 11-12 with 104-105). She is not only inflamed with love for the wazir, but without proposal on his part offers herself to him in marriage, her previous marriages and births now being null and void. Again there is a characteristic development: from frustration to fulfilment.¹

¹ Other similar thematic developments suggest themselves in the various usages of jalāsa, qa'ada, qāma, and rakiba, as well as ṭalaba, gharaba, qaraba. See also the theme of darkness and light (71, 78, 112) or the motif of the "bloodstained hand" (15, 73, also 27).

3.1.5. Other Leitmotifs

The construction of Mihyār's panegyric seems to follow Buḥturī's pattern but there are certain differences, the most conspicuous being a difference in scale. While Buḥturī's poems revolve around a limited set of themes, Mihyār, in an attempt at comprehensiveness, fills his work with a dazzling number of concurrent thematic relationships. The climaxes of his poems build up over many lines in towering accumulations absent in the work of Buḥturī.

Some of the morphological features of the panegyric to Abū 'l-Qāsim al-Maghrībī reflect Mihyār's tendency to massiveness and accumulation.

The imperative is commonly used in Arabic poetry from the earliest times; but in this poem it occurs with unusual frequency. Some of its more dramatic sections are marked with clusters of imperatives: e.g., 5, 7; 14; 28; 31-33; 44-46; 115-123; 131, 132.

A return to the thematic chart¹ throws light on their structural function: the imperatives mostly occur at the end of a section where some kind of conclusion is drawn from what has gone before. Three of the four seven-line units of the poem's introduction are marked in this way and a string of imperatives leads the focal climax of the work to the Nayrūz congratulation:

فاضرب عليها بيت	ثا و بها	قيلك لم يعمد ولم يطنب	110
واستخدم الاقدار في ضبطها	واستشر الاقبال واستصحب		116
وامدد على الدنيا وجهلاتها	ظلال حلم لك لم يعزب		117
واطلع على النيروز شمسا انا	ساق الغروب الشمس لم تغرب		118

The imperative mode is resumed in line 123 to mark the beginning of the following section:

¹ See above, pp. 73 ff.

۱۲۳ وَاَسْمَعُ لِمَنْطُوبٍ عَلٰی حَظِّهِ لَوْ اَنَّكَ النَّاصِرُ لَمْ يَغْلِبْ

The use of this form is in itself nothing new, but the frequency with which Mihyār resorts to the device calls for attention.

The same applies to the incessant repetition of the negative formed by lam and the jussive: like a morphological refrain it occurs--again in clusters--no less than seventy seven times in various combinations.

A unifying factor in the composition of the poem is the archaic desert motifs. Mihyār has a special predilection for them and they are much more common in his works than in the dīwāns of Buḥturī and his contemporaries. Camels, horses, and scenes of desert life, provide the majority of his similes and metaphors.

The most disparate objects are placed in a pastoral setting or referred to in terms of a riding beast. More than once the poet speaks of himself as a camel or horse, for instance in line 17:

۱۷ يَا عَازِلِيْ قَدْ جَاءَكَ الْحَزْمُ بِيْ اَقَادَ فَاَرْكَبْنِيْ اَوْ فَاجْنِبْ

Some lines later he is, in his destitution, like a mangy camel (ajrab (27)), while kingship in the days before Abū 'l-Qāsim was limping like "a camel with an injured shoulder," (103). The netherworld has "udders" (33), and the wazirate can only be ridden "with firmly plaited reins of endurance" (109).

Pitching camp at an oasis and travelling in the desert are symbols of life in the moral and amoral worlds. "After the barren land" we are invited to settle in Abū 'l-Qāsim's fertile ground:

۶۱ فَارْتَبِعُوا بَعْدَ مَطَالِ الْحَيَا وَرَوْضُوا بَعْدَ الثَّرَى الْمَجْدِبِ

and the archaic motif of the desert journey, complete with

the wild ass, qaṭā birds, and the icy nights of jumādā, precedes the lavish tribal banquet where one finds camp-fire, firewood, pots, and cauldrons in a country setting.

Desert imagery is a tradition common to the whole of old Arabic poetry and there are few poems devoid of pastoral motifs. But in Mihyār they become a prime vehicle of poetic expression in ways they had not been since Umayyad times.

At one point, the allusion to the ancient style affects the very wording of the line:

كان حانيها على قارد احمش مسنون القرا احقب ٥٩

In their parallelistic composition, the indefinite adjectives describing the wild ass echo the archaic animal descriptions, e.g.:¹

عيرانة مؤجد فقارها [كان حاركها كشيبي]

Mihyār was not a desert poet. Most of his life was spent in Baghdad and it is unlikely he was inspired by any personal experience of nomad life. The recreation of the rural world in his work is a literary manner and has little to do with any representation of reality.

The similarities between Mihyār's panegyrics and the poems by Buḥturī are due to the structural model underlying the panegyric rather than to stylistic affinity. Since imagery is probably the most fruitful point of comparison between their works, the next section of the chapter is devoted to a study of Mihyār's metaphorical style in contrast to the imagery of Buḥturī.

¹ See text VII, line 28.

3.2. The Nature of Mihyār's Imagery

3.2.1. Technique

Metaphor dominates Mihyār's poetry at the expense of simile: forms like ka, mithl, and ka'anna are rarely used and in some of his poems never appear at all. Whatever he describes is transformed by a metaphorical inversion: concepts and inanimate objects become animate, animate objects inanimate, animals are humanised, humans appear in the guise of animals; even the role of cause and effect is inverted. All is lifted into an artificial universe, structured and delineated by poetic tradition.

There is hardly a line in the panegyric to Abū 'l-Qāsim which does not illustrate this process in some way: at its beginning, the land of Ghurrah, the ruins of the camp site, and the "rainstorms of Arcturus" possess human qualities, and in their multitude the lover's tears are riders climbing the croups of their mounts (2-4). The wazirate is variously portrayed as a woman and a riding beast, al-dunyā is a shepherd and a camel (32-35).

On the other hand, the wazir in the first madiḥ is described in inanimate terms: as a raised banner (39), as the sun (43), and as a sea containing precious pearls (44-45).

The poet depicts himself as a mount led by virtue which his chider may ride (17) while the camel in the desert journey is endowed with human qualities: she possesses "nobility of soul" (56) and engages in the pursuit of high endeavour (57).

The last two examples illustrate how moral qualities and concepts are similarly transformed: ḥazm is personified (17), al-'alyā (as the meaning of the word suggests) are high

mountains. Indeed, any part or aspect of an object, whether moral or material, can be extracted from its context and made the subject of such a metaphorical conversion. In line 58, a *conchetto* shows the "camel's bleeding toe writing what the night journey dictates":

٥٨ يَخْطُ فِي الْأَرْضِ لَهَا مَنْسَمٌ دَامَ مَتَى يَمْطِي السَّرَى يَكْتَبُ

There is a double inversion here: the night journey is personified and the camel's foot, detached from its organic compound, becomes a pen, something inanimate. The metaphor links the elements of description: the power of the night journey is made tangible by reducing the camel's foot to a mere object under its command. On the other hand, the image expresses the animal's tireless and unflinching acceptance of its fate, in spite of its suffering: like a dead object, it moves without complaint.

The poetic realm has become uniformly metaphoric. Whatever is absorbed therein is taken apart, transformed or inverted according to the same process. Rather than highlighting the extraordinary, Mihyār's metaphorical register makes extraordinariness the norm.

The uniformity is increased by the limited stock of motifs from which the metaphors are drawn. The poem in the very comprehensiveness of its *aghrāḍ*, absorbs the elements of description into a traditional, even deliberately archaic, set of motifs which, in their frequent reiterations, inform the development. A multitude of different elements, whether tears, wind, the wazirate, fate, or even the poet himself, are integrated by one context--the image of rider and mount.

The length is extended, the developments prolonged, the themes increased in number, but the imagination does not pour forth accordingly into a new dimension--it

is as though it were turned inward, intent on integration by reduction to sameness.

The morphological repetitions, the imperatives, the incessant refrain of lam yaf'al are but part of the same phenomenon. The result is an abundance of internal echoes, an extreme reduction and condensation despite the profuse flow of images.

However, such extendedness and thematic diversity as is exhibited in the poem can only be integrated by such restriction if the motifs that encompass it are stretched to their limits to grasp the phenomena, and interest can only be sustained if repetition and accumulation create rhetorical tension to relieve the uniformity.

Mihyār achieves both. By means of concetti, extended metaphors and a peculiarly dense pattern of harmonic imagery, he stretches the scope of a single motif and makes it express the multifarious and unexpected. The technique can be subsumed under three headings: dislocation, variation, and extension.

In his concetti, traditional motifs are dislocated from their ordinary setting by being linked to one another through the process of metaphorical inversion.

١٩ افلح الأ قانص غادة مدّ بحبل الشعر الاشيب

Every motif of this line is a stock-in-trade in the Arabic poetic tradition. Meraviglia arises as a result of their combination which dislocates the white hair from its organic unit and places it in an entirely different and yet, with respect to the motifs, familiar context. The commonness of the motifs creates an illusion of direct speech which is negated by the extraordinariness of their combination.

Variation can be divided into two categories of

equal frequency and importance: (a) cases where different images express variations of one context and (b) cases where different contexts are expressed by variations of one image.

The former is evident in the section on hoariness of which the line discussed above forms part (18-21). Grey hair first appears as a military figure which bars the poet's access to love's dominion and prevents him from "tracking down its flight" (18). The literal meaning of shayb is alluded to as well, however, in the ambivalence of the second hemistich which can also mean "how can I cut the mark of old age?".

١٨ قد سدّ شبيّ ثغرى نبي الهوى فكيف قصّى أثر المهرب

In the following line (19), hoariness is turned from agent to instrument of obstruction: it is a hunter's snare. Finally, line 21 presents a different image yet again: grey colour is the one blemish of the "steeds of love" which cannot be condoned.

The second type of variation is exemplified in all the transformations of images and themes referred to in discussing the poem's construction.

Among the many instances of pictorial metamorphosis two variations on the theme of vegetation in lines 2 and 22 illustrate poignantly and simply how the metaphorical register stretches the scope of motifs and makes them create complex relationships between things disparate:

٢ نعم دموع يكتسى تربه منها قميص البلد المشب
٢٢ اما ترينى ضاويًا عاريا من ورق الملتحف المخصب

The tears of the unhappy poet make the desert bloom while he himself is barren and emaciated like a leafless tree --or, as the line puts it, "denuded of the foliage with which the fertile tree enwraps itself." The antithetical

relationship between the two lines is created by turning greenery into a garment: the desert wears it, the poet is deprived of it.

Extension, the third principle of the metaphorical register, is relatively less frequent. It denotes passages where the new context into which metaphorical inversion places an object or an idea is explored in some length or detail. This applies, for instance, to lines 32-33 where al-dunyā is seen as a camel to be ridden or milked (for other examples, see e.g., 34-35, 44-45, etc.)

Mihyār's strained treatment of traditional motifs has its counterpart in the hyperbolic tone of his verse. There is no moderation, all feelings and qualities are pushed to their extreme so that extraordinariness becomes the norm. The poet is utterly downcast by his unhappy love (9, 10), old age has rendered him close to death, his misfortunes have stripped him naked (22, 23); the wazir approaches divinity in his majesty (41-43), his ancestry is a model of human perfection, in his virtue and glory, the great dead are resurrected--and the poem itself is

١٣٨ افصح ما قيل

the most eloquent ever pronounced.

To see the difference to an older style, one may compare line 65 which describes the wild ass's fear of hidden danger in the desert with a line by Labīd on the same idea:¹

قال لبید باحزة الثلبوت يربا فوقها قفر المراقب خوفها آرامها
٦٥ باي حس ريع خيلت له رنة قوس او شبا مخلب

In one case, a calmness prevails; the fear is located, though no less threatening--in the other, a paranoid imagination is terrorised by every sound.

¹ Labīd, Mu'allāqa, line 27.

Miḥyār's hyperbolic tone and his use of metaphor have much in common: both are applied with uniformity and characterise everything that is said, and both lift the phenomena onto a higher plane of existence which, because of the all-pervasiveness of the register, becomes the norm. As a result, the metaphorical world becomes more real than the reality it claims to reflect. The motifs are detached from the meaning they are normally expected to represent and assimilated into a separate sphere.

3.2.2. Buḥturī and Miḥyār

The dīwāns of Miḥyār and Buḥturī contain two ship descriptions which lend themselves well to comparison. Both pieces are representative of their authors' style and artistic achievement. The contrast between the way the two poets approach their subject illustrates the difference in their poetic expression and sheds new light on Miḥyār's use of metaphor.

Buḥturī

The poem by Buḥturī which contains the excerpt is quite exceptional in that it is the only Arabic poem which describes a sea battle--at least according to al-'Askarī. Today it is considered one of the most famous of its author, and in medieval times too, it met with praise. Ibn al-Mu'tazz thought it among the three qaṣīdas which made Buḥturī the greatest poet of his age.¹

Six lines describe the flag ship of the victorious Muslim admiral Aḥmed ibn Dīnar as it sets out to sea:

غدت على "الميمون" صباحا وإنما	غدا المركب الميمون تحت المظفر	١
أطل بعطفية، ومسرر كأنما	تشوف من هادي حصان مشهر	٢

¹ See Buḥturī, op. cit., pp. 982 f.

إذا زمجر التوتى فوق علاته	رأيت خطيبا فى ندوابة منبر	٣
ينغضون دون الإشتيام عيونهم	وفوق السّماط للعظيم المؤمّر	٤
إذا عصفت فيه الجنوب اعتملى لها	جناحا عقاب فى السّماء مهجر	٥
إذا انكفا فى دبوّة الماء خلته	تلّغ فى أشاء برد مجبر	٦

The description unfolds the scene as though on film: first there is the admiral aboard his ship (1, 2), the two a powerful unit. Then sailors and captain appear and the admiral is shown in authoritative command (3, 4). Finally, the angle widens and the ship as a whole is seen sailing in a stiff breeze, rocked by the waves (5, 6).

The underlying relation which structures the whole description is the contrast between high and low, introduced by the antithesis in the first line:

١ غدوت على اليمين صبحا وانما غدا المركب اليمين تحت المظفر

Ibn Dīnar is on his ship, the ship is under him. Atalla and tashawwafa in line two imply the same relationship, the admiral looking down over the sea from his vessel as though on horseback.

In lines three and four, the dimensions of high and low are both literal and figurative. The commanding officer is in an elevated position, standing on the ship's castle, like a preacher "on the peak of the minbar" (3), and the men lower their eyes before Ibn Dīnar who is high above the ranks: fawqa al-simāṭ. Dūna and fawqa reflect 'alā and tahta in line one.

The contrast between high and low creates the antithesis between the last two lines of the wasf. They portray the ship in relation to the elements: first the wind above, then the sea below. Wording and imagery stress the opposition: when the south wind blows, its sails are set high:

(. .) اعْتَلَى (. .) فِي السَّمَاءِ (. .) ٥

and it pitches when engulfed by the foam:

(. .) انْتَفَا فِي (. .) الْمَاءِ ٦

Mihyār

Mihyār's ship description is an extract from a poem he sent to a friend in Nahrawān, Abū 'l-Ḥasan Muḥammad b. al-Ḥusayn al-Hammānī. He expresses his desire to see him and asks his friend to send a ship so he might undertake the journey to him. This is the ship Mihyār describes in a waṣf which has six lines and is thus as long as the extract from Buḥurī.¹

١	نشدتك قَرَب لي معوودة الطوى	عليها سوى الماء العليق حرام
٢	اذا ظهر طرف لم يطق غير فارس	ففرسانها المستبطنون زحام
٣	تسرب شق الايم في الترب طرقه	لها زيد من شدها ولغام
٤	كأن صفا الماء ينفرج القذى	بها عنه وجه عطف عنه لثام
٥	من الحبشيات اللواتى اذا انتمت	اسر لها سام واظهر حام
٦	اذا رحلت بالشرع مرت كأنها	جوافل من طرد الشمال نعام

The six lines are divided into two parallel sections of three lines each. Lines one and four depict the ship's relation to water in metaphorical terms: in one case, it is a mysterious beast which feeds only on water; in the other, the water is compared to a face being unveiled, as its surface is purified by the passage of the ship. The imagery creates an antithetical relation in its play with the organic and the inorganic: in line one the ship is animate, the water inanimate; in line four it is the reverse: the water is made animate while the ship, as a background motif, retains its natural form.

A similar relationship links the central lines, two

¹ Mihyār al-Daylamī, Dīwān, vol. 3, pp. 355 f.

and five. The antitheses in line two, between exterior and interior (zahr and mustabtin), and singular and plural (fāris and fursān), are resumed in the imagery of the corresponding line.

The first antithesis provides for a witty Biblical conceit. The vessel is an Ethiopian girl whose black skin Mihyār ascribes to her ancestor Ḥām, father of the African race, while hidden inside her is a trace of Sām, Ḥām's brother and father of the brown-skinned Semites. The blackness portrays the ship's tarred exterior, while Sām's hidden presence relates to the untainted wood in its interior.¹ The reflection of zahr and azhara stresses the relationship to line two on a lexical level.

The second antithesis, the muṭābaqa between singular and plural, reappears in relating al-Ḥabashiyyāt, a multitude, to Sām and Ḥām, two individuals.

Lines three and five are related in subject and imagery: both portray the ship's movement, and both compare it to animals. But there is a contrast too, as one line depicts the ship ploughing through the water while the other depicts it sailing before the wind.

Comparison

(1) In his wasf, Buḥturī is concerned with the particular identity of the ship at a particular time. It is very much the flag ship of a victorious fleet setting out to deal its enemies a crushing blow, in an encounter the outcome of which is a foregone conclusion. The statuesque picture of the admiral on horseback, the description of military discipline and the powerful image of the eagle's wings all go to create a

¹ On Sām and Ḥām as images of colour, see, e.g., Abū Tammām, op. cit., vol. 3, p. 156, line 34.

martial impression. The poet thus highlights the special nature of the vessel and makes it something unique, an object sui generis. The ship's name itself is a guarantee: being called al-Maymūn, it has fortune on its side.

Miḥyār al-Daylamī's concern is a different one. The particular circumstances that prompted him to the description supply only a background: al-Hammānī, the mamdūh, is mentioned to give the ship the sacrosanct character which all objects of the madīh acquire through their connections with the mamdūh--to make it worthy of poetry in the first place, in other words, not to emphasise its singularity. It is the form of a ship as such that gives rise to Miḥyār's imagery: its size, colour, relation to water, the peculiarities of its movement. All is described in such a way that it may apply to any river boat.

Thus Buḥturī endows his object with the special meaning suggested by the circumstances of its use (it is victorious by nature), in contrast to Miḥyār's depiction of the play of forms which detach the object from the specific occasion of its mention.

(2) The second point of difference is almost a necessary consequence of the distinction drawn above. It is the dynamic nature of Buḥturī's waṣf as opposed to the static nature of Miḥyār's.

Not that Buḥturī portrays more movement than Miḥyār, but his imagery conveys a feeling of action. The admiral looking over the sea, the officer shouting commands, the men lowering their eyes in obedience, all contribute to expressing a readiness for war with urgency and proud confidence. Wind and sea even gather in their might to endow the ship with war-like power.

So the description draws all elements together to build a dynamic drive of anticipation and preparedness which is to culminate in the sea battle.

Not so Mihyār. Since he portrays the form of a ship in general terms, he draws attention to its various qualities on an abstract, static level which can apply to all ships of similar complexion. The forward drive in his waṣf is not the result of a gathering, unifying force in the elements of description but resides in the rhetorical accumulation of attributes which create the need for a conclusion or release. This feature is reminiscent of similar accumulations in the poem to Abū 'l-Qāsim al-Maghribī.

Nevertheless, Mihyār does depict movement. The answer to this is contained in a statement by A. Hamori: "A detailed description is static in the absence of action and it remains static if it only includes such actions as serve to embody a quality that is being described."¹

The qualities Mihyār describes are the peculiar pattern of the ship's movements (3) and its speed (6). Two aspects of the pattern are selected: the vessel's ploughing through the waves, which is expressed in the image of the snake winding its way across the sand, and its heavy advance as the water foams beneath its bow; this is reflected in the froth at the mouth of the galloping camel. Thus the imagery does indeed portray the form of movement in general rather than its significance at any particular time: the description is static.

Line six on the ship sailing before the wind resembles Buḥturī's line on the same idea as both poets compare the speeding vessel to a bird.

¹ Hamori, op. cit., p. 24.

Their difference is here seen most clearly.

In Buḥturī's line (5), movement is endowed with the special significance of the occasion: every word conveys not only speed but power. Anyone who has been to the Middle East and seen birds of prey circling in the sky at the height of the mid-day heat will feel the savagery of his image. Placing the warship into this context anticipates the coming battle.

The impressionistic judgement of the line is confirmed by the Arabic tradition. Birds of prey are part of the arsenal of imagery for war descriptions: they follow the army to feed on the slain. An example from Abū Tammām:¹

وقد ظللت عقبان اعلامه ذريحى بعقبان طير فى الدماء نواهل

So Buḥturī's image evokes the thought of blood.

Mihyār, on the other hand, compares the speed of his ship under sail to a flock of ostriches chased by the wind. The image is as old as Arabic poetry² and in Mihyār's time would have been an emblem for speed rather than an immediate expression of it. By portraying his ship in these terms, he accentuates the quality of speed as such rather than any particular significance it may imply. Used in this formulaic way, conventional imagery conveys a static impression.

The contrasting dynamics of the two descriptions is reflected in their structure. The continuous unfolding development of Buḥturī's piece contributes to the dynamic impression of build-up and gathering power. He gradually extends the vertical dimension around which his description revolves, from the admiral above his ship to the vessel rising up into the sky

¹ Abū Tammām, *Dīwān*, vol. 3, p. 82. See also text I, line 37, as well as Ibn Qutayba, *Kitāb al-Ma'ānī al-Kabīr*, p. 283.

² Cf. Labīd, *Mu'allaqā*, line 67. For another comparison of a ship to ostriches, see al-'Askarī, *Dīwān al-Ma'ānī*, vol. 2, p. 138.

and plunging down into the sea, preparing for the sudden inclusion of the horizontal plane as the battle begins:

وحولك ركبون للحول عاقروا كؤوس الردى من دارعين وحسر ٧

So the continuity of development incarnates the dynamic nature of the poetry.

The device of sectional parallelism, on the other hand, is ideally suited to Mihyār's static description. It structures the play of forms in a neutral way and so emphasises the abstract nature of the description. Dualism in itself becomes a source of the static quality of the poetry. This is evident in the relation between lines two and five, where Mihyār, in a structural feat, links two double antitheses. The contrasting relationships in the two lines and between the two lines balance each other to create a compactness which is essentially static.

(3) Buḥturī's imagery resembles Mihyār's in its pattern: there is also a metaphorical inversion which transubstantiates the objects of description, making them assume the form of a conventional motif; the ship is compared to a horse (2), its sails are eagles' wings (5).

However, there is a difference: Buḥturī, using imagery more sparingly, does not unilaterally transform the objects of description, nor does he transform them so as to create an impression of dislocation. On the contrary, his similes and metaphors bring to the surface innate qualities in the objects he is describing so that their unique character is stressed and their identity appears in an intensive light. The image in line five is an example as it expresses the martial vigour of the ship and anticipates its role in battle.

In order to capture the difference between the two styles in more general terms, one may depart from the premise

that poetry is an ordering of experience.

In Buḥturī's style, the prime experience is the object with regard to its function in a context requiring praise or blame. His imagery endows it with the meaning that arises from its function and makes this meaning an innate quality with a priori existence. Thus the ordering process is directed towards the object: being given meaning, it is assigned a place in a hierarchic universe.¹

In Mihyār's style, the body of motifs which constitutes the element of poetic expression, is made to have a priori existence, and the ordering process is directed towards it rather than towards its referant. The latter is a catalyst around which the motifs crystallize densely in a pattern which does not endow it with a meaning that arises from its function but rather detaches it as a form.

The way in which the two poets introduce the vessel illustrates this best. In one case, the ship appears in its linguistic reality, its very name embodying the innate quality which Buḥturī wishes to express: it is victorious by nature. As a result, it assumes its place within the hierarchy of existence: taḥta al-muzaffar, under the victor.

أغدوت على الميرون صباحاً وأتماً غدا المركب الميرون تحت المظفر ١

In the other, the ship is so much transformed by metaphor that it is hardly recognisable as such. Around the idea of the vessel's relationship to water, the motifs of the metaphor conglomerate in a humorous configuration of riddle-like character. This configuration is the actual substance of the line. It does not endow the ship with any meaning in

¹ In the madīḥ to Mutawakkil (see above, 2.2.), Buḥturī explores this universe in its entirety: ultimately the natural world is made subservient to the caliph and God.

Buḥturī's sense, but gives it the gem-like glitter of extraordinariness uniformly shared by all things in the metaphorical universe.

نشيدك قرب لي معودة الطوى عليها سوى الماء العليق حرام

This ornamental pattern of traditional motifs around a formal catalyst exemplifies how the poetic ordering process in Mihyār's style is directed towards the heritage of poetry rather than towards the object of description.

Finally, the lexicon of the two passages goes to underline this same difference. In his description, Buḥturī uses the words ishtiyām and nūṭī which rarely occur in poetry but appear to have been contemporary naval terms.¹ Mihyār's lexicon, on the other hand, is drawn exclusively from the traditional poetic stock.

3.3. Conclusion

As a result of the comparison with Buḥturī, I have characterised Mihyār's metaphoric style as conducive towards a static type of description in which the object is primarily a formal catalyst for configurations of motifs, while its meaning plays a secondary role. In the nature of these configurations lies the poetic substance of the metaphorical register. They are achieved by extension, variation, and dislocation of motifs in a generally hyperbolic setting which indiscriminately lifts all objects of description to a heightened reality of metaphor.

Returning to the panegyric addressed to Abū 'l-Qāsim, one finds these observations confirmed. The treatment of the

¹ On ishtiyām and nūṭī, see Fraenkel, Die aramäischen Fremdwörter im Arabischen (n.p., 1886), pp. 221 f.; also Buḥturī, op. cit., p. 983, note 23.

theme of tears with which the poem begins reflects the static and formal character of Mihyār's style. The reader is not moved by the suffering the tears imply, nor is it Mihyār's aim to endow the tears with any such meaning. The emotional tone of the piece supplies only the background. It is taken for granted, due to its place in the conventional structure of the nasīb: the prevailing mood is one of dejection.

Instead, Mihyār, delighting in the mechanics of portrayal, makes the tears subject to patterns of imagery which achieve their effect by combining the known to create the unexpected. The reader is not to sympathise with misery, he is to marvel at the play of forms.

The microscopic image in line three, suspended between the jinās of sāribatan and tasrubu, makes the tears independent objects detached not only from the face of the poet but from the emotion that creates them. In this removal from time and place resides the static nature of the image.

٣ سارة تركت اردافها معلقات بعد لم تسرب

Mu'allaqāt refers to the tears being attached to the eye.

However, used in this extraneous manner, the word does not place the tears into a human context; it dehumanizes the eye.

There is a nasīb by Abū Tammām in which the theme of tears appears in a way totally opposed to Mihyār's treatment.¹ The piece is one of Abū Tammām's perfect poetic creations and I am not able to do it justice here without deviating from the argument. Suffice it to illustrate how the aesthetic foundations of the earlier style differ from the later.²

١ سعدت غربة النوى بسعاد فهي طوع الاتهام والانجاد

٢ فارقتنا فللمدامع انوا سوار على الخدود غواد

¹ For another example of the same use in Mihyār's Dīwān, see vol. 1, p. 74.

² Abū Tammām, Dīwān, vol. 1, p. 356.

٣ كل يوم يسفحن دمعاً طريفاً يمترى مزنه بشوق تلاب
 ٤ واقعاً بالخدود والحر منه واقع بالقلوب والاكباد

In a psychological manner, the imagery of the piece explores the emotion of suffering. The metaphor in line two does not detach the tears from their emotional context. Their travelling day and night reflects the aimless wanderings of the abandoned spirit as "distance" happily plays with the object of his love.

Timeless continuity of suffering is the subject of the next line: the image of yumtarā muznuhu embodies the continued presence of grief which transcends time, the passive form of the verb expressing the helplessness of the individual faced with his affliction.

The concluding line is masterly as the imagery suddenly enters the inner sphere, making the tears on the cheeks burn liver and heart. They reflect the very essence of suffering and their meaning is dramatically heightened.

While Abū Tammām explores the prescribed mood of the nasīb to its core, Mihyār takes the emotional tone as a background to configurations of motifs upon the formal aspect of tears, practically denuding them of their sensual value while delighting in the play of forms.

The difference between the two pieces resembles the difference between the two ship descriptions. Buḥturī, like Abū Tammām, endows the object with an innate meaning. In both writers the poetic ordering process is directed towards it, their imagery subservient to this aim.

One must conclude that Mihyār's style represents a form of poetry which is fundamentally different from the art of his early Abbasid predecessors. It exists in its own right and cannot be considered a mere imitation of earlier models.

To judge it on the basis of an aesthetic derived from the work of the ninth century poets will result in a distorted picture.

Shawqī Ḍayf's criticism of Mihyār's poetry is, I think, the result of such an approach. In his book, al-Fann wa Madhāhibuhu fī al-Shi'r al-'Arabī, he writes, concluding his chapter in Mihyār:¹

”والحق أن مهيار لم يستطع أن ينوع في معاني المديح ، إذ كانت تنقصه الثقافة ، وكان ينقصه العمق ، وهو كذلك لم يستطع أن يحتفظ للعبارة بمنطق العرب الأصيل ، كما احتفظ لها الشريف الرضي والمتنبى وأمثالهما ، بل لقد ذهب يطيل فيها ويسرف في هذا الطول ، بما كان يبسط من الأفكار والصور القديمة ، وأضر هذا الصنيع بقصائده لأن الشعر الغنائي حين يبسط كل البسط تصبح خطوطه مهوشة وألوانه مضطربة .

ونحن لا نتلّم مهيار وغيره من الشعراء لاستعارتهم في المديح الصور المحفوظة والأفكار الموروثة ، ولكننا نتلومهم لأنهم لم يستطيعوا أن يضيفوا إلى هذه الصور والأفكار ثروة زخرفية من التصنيع العقلي والحسي ، كما كان الشأن عند أبي بمام ، وهل نستطيع أن نقرن قصيدة لمهيار بقصيدة عمورية

Shawqī Ḍayf feels that Arabic poetry was stagnating in Mihyar's time, and that the latter's works are an unsuccessful, even unpoetic, attempt at literary imitation without depth and originality.

The poetic qualities he is searching for, the kind of depth, thought, or musicality, belong to a style which Mihyār's work does not represent. The merit of his poetry is different. It represents an expansion of the combinatory potential inherent in the panegyric form and observed in the

¹ Shawqī Ḍayf, al-Fann wa Madhāhibuhu fī al-Shi'r al-'Arabī (Cairo, n.d.), pp. 373 f.

discussion of the three poems by Buḥturī. The multitude of motifs of the literary tradition are crystallized in ever new patterns of infinite variety.

Seen from this angle, the length of Mihyār's poems is, perhaps, explicable. Their comprehensive dimensions create the breadth for the numerous motifs in variation. With its many concurrent thematic relationships, the panegyric to Abū 'l-Qāsim supports this interpretation.

From this, one must conclude that the nature of the panegyric poem itself has changed. Rather than a ritual in praise of rulership, as in the time of Buḥturī, it has become a stage for literary exploration and linguistic configuration around the traditional mythical structure.

Mihyār's poems are presented to the notables on special occasions like feasts and investitures, as though they were precious garments or pieces of jewellery. Shawqī Ḍayf contemptuously calls this shi'r al-munāṣabāt, "occasional poetry".¹

However, it is more than the name suggests. Once the underlying principles of Mihyār's style are accepted, one must concede that it has a distinct character which cannot be considered inferior.

The panegyric poem analysed in the course of this chapter is of such richness, intricacy, and fineness of construction, that it has a beauty of its own reminiscent of an oriental rug in its complexity of design. Whether one likes it or not is finally not a question of judgement but of taste. As Mihyār himself says:

دم الكرى المهراق فيها على سامعها إن ؤلم يطرب ١٢٢

¹ Ibid., pp. 372 f.

Chapter Four

ABŪ 'L-'ATĀHIYA

Introduction

Panegyric poetry is the subject of the first three chapters of this thesis. After some consideration of its form and social function, I undertook to demonstrate the continuity and evolution of the panegyric tradition by contrasting the style of Buḥturī with that of Miḥyār al-Daylamī.

In the present chapter, I attempt analysis of a different, but not unrelated, strand of Arabic poetry; the zuhdiyyāt, the religious or so-called "ascetic" poems. The early Abbasid writer Abū 'l-'Atāhiya was admired for his panegyrics and his love poetry, but was most celebrated for his zuhdiyyāt. To the study of some of these, this chapter is devoted.

Like the panegyric qaṣīda, the zuhdiyya expresses a thematic canon from which every work of its type derives its elements. The canon of the zuhdiyya is somewhat more limited in scope, and the octastich quoted below contains all the major themes of the genre.¹ This poem is the main point of reference throughout the chapter, and I will refer to it as the Paradigm.

¹ See text V.

يا للمنايا ويا للبين والحين	١
يللي الزمان حديثا بعد بهجته	٢
لقد رأيت يد الدنيا مفرقة	٣
الحمد لله حمدا دائما ابدا	٤
لا زين الا لراض عن تغلله	٥
الدار لو كنت تدري يا اخا مرج	٦
حتي متى نحن في الايام نحسبها	٧
يوم تولي ويوم نحن نامله	٨
كل اجتماع من الدنيا الى بين	
والدهر يقطع ما بين القريين	
لا تأمن يد الدنيا على اثنين	
لقد تزين أهل الحرص بالشين	
ان القنوع لثوب العز والزين	
دار أملك فيها قرّة العين	
وانما نحن فيها بين يومين	
لعله اجلب الايام للحين	

The first three lines of the poem recall two aṭlāl/nasīb topoi discussed above. There is the word bahja which refers to beauty as it falls victim to the passing of time. In the panegyric to Mutawakkil, discussed in chapter two,¹ Buḥturī uses the same word in the same context:

٢ يا دمنة جازبتها الريح بهجتها تبيت تشرها طورا وتطويها

The other is the topos of jam' and tafrīq which was found to be a structuring element in Buḥturī's qaṣīda to Muḥammad b. Yūsuf al-Thaghri.² Again, fate is the divider, but here is intended not the separation of lovers but the separation caused by death.

In the following three lines, the analogy to the panegyric poem seems to disappear. Where a madīḥ might have begun, where a sovereign might have been urged to restrict the painful workings of fate, there is the praise of God and the admonishment of mankind.

Many a madīḥ ends by voicing hopes for a future of prosperity and well-being under the sovereign. It is as if there were a contrasting echo to this in the final couplet of

¹ See 2.2. and text II, 2. For another occurrence of bahja in such a context, see Shawqī Dayf, al-ʿAṣr al-ʿAbbāsī al-Awwal (Cairo, n.d.), p. 401, line 17.

² See 2.1.1.

the Paradigm as Abū 'l-'Atāhiya confronts himself and his readers with the futility of the hopes entertained by man.

This quick survey suggests a kind of relationship between zuhdiyya and panegyric qaṣīda, both in their structure and in their themes. In the first part of this chapter, I try to verify this impression by tracing the origins of the zuhdiyya canon as it appears in the works of Abū 'l-'Atāhiya. In this way I hope to place the zuhdiyya in the context of the literary tradition, and define its relationship to the panegyric.

4.1. Zuhdiyya Canon and Religious Prose

4.1.1. Zuhdiyya and Qur'ān

The zuhdiyya preaches renunciation of transient, sensual pleasures so that man's soul may remain pure and he be rewarded with eternal bliss in the hereafter. In order to make man realise that the other world is his true destination, the zuhdiyya admonishes him by reminding him of the inevitability of his death.

The canon thus centres around a few, often repeated, principles which I will try to summarize (the Arabic words in parentheses convey the corresponding concepts in the Dīwān).

The nether world (al-dunyā) is full of deceit (ghurūr) to which man falls victim because of his ignorance (jahl). As a result, he goes astray (dall), is subject to greed (hirṣ) for wealth and stature, and so humiliates himself (adhalla) by committing acts of evil (sharr). He acquires wealth through the misery of the poor¹ and spends his time in laughter and amusement (marah, ghibṭa). On the Day of Reckoning

¹ E.g., Abū 'l-'Atāhiya, Dīwān (Beirut, 1969) (the pagination follows Cheikho's edition, Beirut, 1887), p. 207, line 10.

he will be cast into hellfire.¹

The one, however, who is not deceived by the temptations of this world, who is satisfied with little (qunū') and does not strive to acquire more because he knows that God provides him with all he needs (rizq), is in possession of knowledge ('ilm) which will guide him (hudā) to the only righteous life a man can lead: a life of piety in the fear of God (tagwā), spent in doing good works (khayr). He will triumph in the end (fawz) and leave the "house of impermanence" (dār al-zawāl) for the "abode of eternity" (dār al-qarār).

Between the two extremes, between qunū' and hirs, jahl and 'ilm, khayr and sharr, tagwā and marah lies the soul of man. An easy prey to sinful passions (hawā), it is not strong enough to abandon the world and wavers between sensuous temptation and fear of damnation. Incessantly it must be admonished (wa'z) and reminded of death (tadhkīr).

Sudden eruptions of disaster, sudden painful bereavements, cemetery descriptions, burial scenes, remembrances of the countless numbers who have perished without trace, all go to confront the soul with its inevitable end. More than anything else, these sombre passages characterize Abū 'l-'Atāhiya's zuhdiyyāt.

Central to the ethos is also the relationship between God and Creation, even though less space is devoted to it. The following line summarizes the view presented in the zuhdiyyāt:²

والخلق من خلق ربّ قد تدبّره كل فمستعبد والله مولاه

"All is enslaved", man's soul is muṣarrafa mudabbara,³ "manipulated and regulated", kings and beggars are equally laid low

¹ E.g., ibid., p. 196, lines 6 ff.

² Ibid., p. 292, line 9.

³ Ibid., p. 143, line 2.

by the vicissitudes of fate; God alone commands power in the world.

All these themes are as familiar in Christian Europe as in the Islamic near east and it is not surprising that they share a common origin. In his Islamstudien, C.H. Becker traces the history of one formula found both in medieval Europe and in the zuhdiyyāt.¹ It is the rhetorical question (borrowed in this form from a medieval German students' song) ubi sunt qui ante nos in mundo fuere? The answer, of course, is that they have all perished, have turned into mud and dust, are extinguished and forgotten as though they had never been.

Becker traces the formula from Shakespeare and the European Middle Ages, and from contemporary Cameroon and medieval Islam back to Hellenistic Alexandria, suggesting that it entered the Arabic literary tradition through Christian preachers. As an example, he quotes a passage with the same topos by the pre-Islamic poet 'Adiyy b. Zayd, who appears to have been a Christian.

It is likely that other motifs of the zuhdiyya canon can be traced back to early Christian, and ultimately Biblical and pre-Biblical forms. The literature of ancient Babylonia abounds in pessimistic contemplation of the transience of life, the imagery of which is still echoed in the Dīwān of Abū 'l-'Atāhiya. It follows that zuhdiyyāt are an Islamic version of a certain kind of Wisdom literature, the elements of which are much older than Islam.

Most of the Arabic words mentioned above as of common occurrence in the zuhdiyyāt are frequent in the Qur'ān where

¹ C.H. Becker, Islamstudien (Leipzig 1924-32), vol. I, pp. 501 ff. For examples in the zuhdiyyāt, see Abū 'l-'Atāhiya, op. cit., p. 220, lines 7 f; p. 76, lines 2 f; p. 8, lines 8 f.

they express a similar meaning. Some of them, like 'ilm and taqwā, are central concepts in the Qur'ānic message. How close the ethos of the zuhdiyyāt, as a whole, is to the Qur'ān, is best illustrated by some quotations:

وما الحيوۃ الدنيا الّا لعب ولهو وللدار الاخرة خير للذين يتقون
وما افلا تعقلون¹

تلك الدار الاخرة نجعلها للذين لا يريدون علواً فى الارض
ولا فساداً والعاقة للمتقين²

يا قوم انما هذه الحيوۃ الدنيا متاع وان الاخرة هى دار القرار³

Life in this world is nothing but play and folly, and the abode of the hereafter is better for those who fear God (6/32), for "those who do not seek high standing on earth, nor corruption" (28/83). This world is but a passing comfort, the hereafter is the abode of permanence (40/39).

Numerous verses could be quoted from Abū 'l-'Atāhiya's Dīwān expressing not only the same idea, but expressing it in the same terms. In particular, the word dār is almost always used metaphorically, denoting either al-dunyā or al-ākhirā, as in the following verse, which echoes Qur'ān 40/39:⁴

أفّ للدنيا فليس هى بدار انما الراحة فى دار القرار

In the Paradigm, one encounters the same usage of dār. The word occurs twice in line six, and, as so often in the Qur'ān, it refers to paradise.

الدار لو كنت تدري يا اخا مرج دار أملك فيها قرّة العين⁶

Beyond that there are still other echoes of the Holy

¹ Qur'ān, 6/32.

² Ibid., 28/83

³ Ibid., 40/29

⁴ Abū 'l-'Atāhiya, op. cit., p. 105, line 7.

Book in this line, which I will follow, to show how language and imagery of the zuhdiyyāt are indebted to the Qur'ān.

There is firstly the word marah, commonly found in the zuhdiyyāt, as has been pointed out. It usually refers to the foolish jubilation of those who wallow in life's pleasures, disregarding truth, mindless of their death and punishment. In the Qur'ān, the root mrh occurs only three times, but each time its meaning is identical. Man is commanded "not to walk in the earth marahan, in exultation:"

لا تمش في الأرض مرحا أنك لن تخرق الأرض ولن تبلغ الجبال طولا¹

ولا تصعر خدك للناس ولا تمش في الأرض مرحا أن الله لا يحب لئلا يختال فخور²

The verses suggest that marah is an emotion close to hubris, an arrogant feeling of exultation, carefree to the point of blasphemy. It appears to be the opposite of taqwā, the humble fear of God. The occurrence of the word in Qur'ān 40/75 supports the same interpretation.

Thus the meaning of marah in the zuhdiyyāt reflects Qur'ānic usage. The same also applies to the expression qurratu al-'ayn at the end of line six. The "cooling of the eye" is an image of happiness and relief in the Qur'ān. It occurs several times (e.g., 20/40, 28/13, 33/51, 19/26), once with specific reference to the bliss of paradise:

فلا تعلم نفس ما أخفى لهم [للمؤمنين] من قرة أعين جزاء بما كانوا يعملون³

One may conclude that line six of the Paradigm derives some of its poetic impact from association with the Qur'ān.

In a SOAS doctoral thesis (thesis 165), M. Kafrāwi⁴

¹ Qur'ān, 17/37.

² Ibid., 31/18.

³ Ibid., 32/17.

⁴ M.A. Kafrāwī, "A Critical Study of the Poetry of Isma'īl b. Qāsim known as Abū 'l-'Atāhiya," SOAS Ph. D. Thesis, 1951.

also mentions certain similarities between the Qur'ān and the poetry of Abū 'l-'Atāhiya. The author sees a particular resemblance between the two in the use of takrār, repetition.¹ He points, for instance, to the manifold repetition of nās in the poem at the bottom of page 131 of the Dīwān, comparing it to sūra 114.

Repetition is indeed a prominent stylistic device in Abū 'l-'Atāhiya's verse. The Paradigm also abounds with it (bayn, hayn, dunyā, dār, yawm, ayyām) and in part three of this chapter the same device will be found functioning on a larger scale. It may well be that some of these word repetitions are to convey a religious impression by assonance with Scripture. But there is another literary form in Arabic which is equally fond of takrār and the themes and diction of which are even closer to the zuhdiyyāt than the Qur'ān. These are the sermons, the khutab, and in particular the penitential sermons whose aim is wa'z, admonishment of the soul.

4.1.2. Zuhdiyya and Khutba

Among the early Islamic sermons that have been transmitted in Abbasid adab books, there are a number which could serve as examples to show that the zuhdiyya canon has much in common with the wa'z themes of the preachers. The one I have chosen is quoted by al-Jāhiz and attributed to the Khārijite leader and caliph, Qaṭarī b. al-Fujā'a (d. 699).² It is also found in several other adab books, including the Nahj al-Balāgha, whose author attributes it to the Caliph 'Alī "because it more resembles his style" (bikalām amīr al-mu'minīna ashbah). It is interesting to note that the author suggests

¹ Ibid., pp. 174 ff.

² See text VI.

Qaṭarī might have received it from some of 'Alī's companions and then khaṭaba bihā, "preached it".¹

This seems to imply that sermons were not so much delivered on the spot, which would make it hard to imagine how they could be preserved in their exact wording, but carefully prepared as a unit, rather like a poem. It would also account for the sophisticated literary construction of some of them, like the one I am about to discuss.

In spite of the fact that it is a long piece, its subject matter is restricted to a few main headings, all of which figure prominently in the zuhdiyyāt.

The sermon, effectively punctuated by Qur'ānic quotations, moves from an initial description of the deceptiveness of the world² to a highly rhetorical portrayal of the plight it inflicts on man. No sooner does al-dunyā present herself in sweetness and beauty than she becomes ugly, bitter, and diseased. The preacher concludes that there is "no good in any of her provisions, save piety"--a phrase which contains the nucleus of the ethos of both zuhdiyya and wa'z.³

Resuming the portrayal of the poisonous workings of al-dunyā in accumulations of phrases, the preacher reaches the theme of death to culminate the development with a Qur'ānic vision of the Day of Judgement.⁴ This is the climax of the first half of the sermon, for now the description plunges again into the vanities of this world to repeat the same movement twice more, from the affliction which is life to the threat and the promise of the hereafter (lines 23-35, 36-48).

¹ See al-Jāḥiẓ, Al-Bayān wa al-Tabyīn (Cairo, 1948), vol. II, p. 126, note 2.

² Text VI, lines 1-6.

³ Ibid., lines 7-13.

⁴ Ibid., lines 21 f.

Speaking of those who lived in the past and have now perished, in a vein that recalls Becker's ubi sunt qui ante nos in mundo fuere, the preacher stresses how al-dunyā never "granted them a soul as a ransom",¹ never spared anyone, however much they worshipped her, but crushed them with misfortune so "they departed from her until the end of time."²

The preacher then entreats them not to crave for such a world but do good (fa'milū (l. 33)) or else suffer the everlasting fires of hell.

The sermon ends with the return to the dead in a passage full of the funerary imagery also found in Abū 'l-'Atāhiya's Dīwān. They are isolated in their graves, "neighbours and yet far away,"³ eternally removed from all that is human. They lie in a dark, narrow and foreign place, naked and alone as they entered the world. After a last Qur'ānic quotation, the preacher concludes in the same menacing tone, urging the congregation to take heed of God's warning, "to take firm hold of His rope,"⁴ to obey Him and not infringe His law.

The number of parallels between this khuṭba and Abū 'l-'Atāhiya's zuhdiyyāt, of theme, imagery, diction, and development, are so numerous they cannot all be recorded here. Instead, I will single out the main ideas of the sermon and point to a few references in the poet's Dīwān where the same theme is treated in a similar way. The Paradigm on page 107 above, will remain the prime source of reference.

Since the main part of Qaṭarī's sermon is devoted to

¹ Ibid., lines 26 f.

² Ibid., lines 27.29.

³ Ibid., line 40.

⁴ Ibid., line 47.

exposing the treachery of al-dunyā in all its aspects, it is under this heading one finds the greatest number of parallels. The theme can be divided into two aspects, the description of the nature of al-dunyā and the specific description of the evil it afflicts on man, since it allows him no happiness without suffering and death.

(a) The Character of al-Dunyā

Ghurūr, translated by Kazimirski as "Aveuglement . . . vanités de ce monde . . . tout ce qui trompe, qui aveugle et séduit", is the word that most commonly characterises the relation between man and world in the zuhdiyyāt. Qaṭarī's sermon starts with it:

وتزيت بالغرور ٢

In the next line, a derivative of the root is followed by a string of adjectives that echo its meaning in parallelistic returns:

غرارة ضرارة خوانة غدارة حائلة . . . ٣

In line 12, the idea is developed further:

١٢ غرارة غرور ما فيها

The following are only two of the numerous corresponding passages in the zuhdiyyāt:

١ مثل لمع الآل في الارض القفار ١ أما الدنيا غرور كلها

٢ بدينا من الدنيا على حبا لها ٢ بدار غرور ويحها ما اغرها

Without mentioning the word ghurūr, the Paradigm sets out to present the same idea when it says in line three:

٣ لقد رأيت يد الدنيا مفرقة ٣ لا تامن يد الدنيا على اثنين ٣

The theme of the destruction of beauty by the passing of time, familiar from the aṭlāl section of text II and the

¹ Abū 'l-'Atāhiya, p. 105, line 9.

² Ibid., p. 125, line 5.

³ On this cf. also لا تؤض فجعتهها in Qaṭarī's sermon, line 3.

Paradigm, is also expounded, in a shortened form, by Qaṭarī:

٢ لا تدوم حبرتها

According to the Qur'ān, life in this world of deceit is nothing but play and folly:

١ ما الحيوۃ الدنيا إلا لعب ولهو

The phrase is taken up by both Qaṭarī and Abū 'l-'Atāhiya.

The former quotes it on the authority of God,

٣٤ فانما هي كما وصفها الله باللعب واللهو

The latter absorbs it into a poetic exclamation of despair followed by a piercing vision of the jaws of death:

٢ حتى متى انت في لهو وفي لعب والموت نحرك يهوى فاغرا فاه

(b) The Plight of Man in the World

Qaṭarī describes this in colourful and gruesome terms, yet his images are also those of Abū 'l-'Atāhiya. Three examples should show the congruence between the two.

1. There are the empty hopes which "sweeten the world"

٢ حليت بالآمال

hopes which are inevitably frustrated. The Paradigm expresses this idea in its concluding line:

٨ يوم تولي ويوم نحن نامله لعله اجلب الايام للحين

Man harbours hopes of a future day which may be that of his death.

2. In the same context, Qaṭarī uses the image of sweetness and bitterness several times to describe the way in which al-dunyā seduces mankind. The most expressive passage of that type is in line 10, where two XI form verbs are made to convey its tempting pleasures:

١٠ وان جانب منها اعذوب واحلولى امر عليه منها جانب واوبى

¹ Qur'ān, 6/32.

² Abū 'l-'Atāhiya, p. 292, line 11.

An example from the zuhdiyyāt, where the image contrasts life and death:

لَعمر أبي انّ الحياة حلوة وللموت كأس يالها ما أمرها¹

3. Among the victims of al-dunyā are the kings. They share the fate of all men, are laid low like everyone, defencelessly exposed to destruction. Qaṭarī puts this bluntly:

١٧ و [كم] من ذى تاج كُتبه لليدين والقم

One can contrast this with a subtle version of a similar ma'nā by Abū 'l-'Atāhiya which lacks neither sharpness nor humour:²

كم مستظل بظل ملك اخرج من ظله الظليل

A glance at the quotations so far, reveals how different the approach is of the كم مستظل بظل ملك despite their similarities. On one side there is a stark, almost rustic, tone, on the other a more differentiated emotional register and a lyric sense.

(c) The Vices and Virtues of Man

1. Man's prime sin, the fallacy that will earn him eternal damnation, is to give in to the temptations of the world: to be out for its joys and pleasures, forgetting the hereafter. A short phrase in Qaṭarī's sermon and its analogies in the zuhdiyyāt will show once more that both draw upon the same thematic and lexical material.

The preacher reproaches the congregation with their attachment to al-dunyā:

٣٠ فهذه تؤثرون أم عليها تحرصون

The Paradigm speaks of the sinners as ahl al-ḥirṣ, the greedy ones, and on page 207 of the Dīwān, there is what amounts to a specification of tu'thirūna in Qaṭarī's phrase:

¹ Ibid., p. 125, line 8.

² Ibid., p. 209, line 5.

[عجبا ل] المؤثرين لدار رحلتهم على دار الحلول¹

The congregation, also, are accused of putting al-dunyā before al-ākhirā.

2. As the model poem says, man's salvation lies in shunning the world and being satisfied with little (cf. man aqalla minha, XI, 13) while obeying the commands of God. The way to a life of good deeds is shown by knowledge, 'ilm:

		فَاعْمَلُوا وَانْتُمْ تَعْلَمُونَ أَنْكُمْ تَارِكُوهَا لَا بَدَّ	٣٣-
		لِيَعْلَمَ كَيْلَ ذِي عِلْمٍ	٣٤
بِأَنَّ اللَّهَ سَائِلُهُ	قَائِلُهُ	فَأَسْرِعْ فَائِزًا بِالْخَيْرِ	
٢	وَفَاعَلُهُ		

The only nourishment of a pious life is taqwā, the fear of God:

	لَا خَيْرَ نَعَى شَيْءٍ مِنْ زَادِهَا إِلَّا التَّقْوَى	١٢
	لَيْسَ زَادٌ سِوَى التَّقْوَى ³	
	وَحَيْرٌ زَادَ الْفَتَى لِلْقَبْرِ تَقْوَاهُ ⁴	

The last example leads to the next theme.

(d) Death

Under this heading falls the funerary imagery of the zuhdiyya as it is anticipated in the sequence on the dead at the end of Qaṭarī's sermon. It has already been mentioned and I shall return to it in due course. It would hardly be necessary to point to specific examples were it not for two topoi encountered above in Buḥturī's nasībs.

1. The first is the theme of jam' and tafrīq. It was also noted in the Paradigm where the topos is an image of death. In Qaṭarī's sermon, there is an echo of this in the phrase:

¹ Ibid., p. 207, line 12.

² Ibid., p. 230, lines 1 f. See also text XII, 37 f.

³ Abū 'l-'Atāhiya, p. 160, line 10.

⁴ Ibid., p. 293, line 6.

جميع وهم آحاد جيرة وهم ابعاد ٤٠

2. The second revolves around the concept of calling, hearing, and answering. In Buḥturī's poems, the beloved does not answer the call of the lover, nor does the poet hear the call of the chiders.¹ In Qaṭarī and Abū 'l-'Atāhiya, it is the dead who do not answer when they are called:

لا يجيبون داعيا ٣٩

لا تجاوب من دعى²

This shows how close the nasīb is to the idea of death: Buḥturī resorts to metaphors, which in other works appear as formulae of a funerary timbre, to describe the lovers' plight.

(e) The Hereafter

It does not, on the whole, feature at great length in the zuhdiyyāt. A characteristic mention of it is that in line six of the Paradigm: after a description of the treachery of life, man is reminded of paradise, which may deliver him from his suffering in "dār al-zawāl".³

Qaṭarī's sermon also concentrates on portraying the human plight in al-dunyā. Al-ākhirā appears at the end of lengthy developments on the themes of ghurūr, hirṣ, and mortality (see lines 21 ff, 31 ff, 45 f). Each time, the mention of al-ākhirā is accompanied by a Qur'ānic quotation, rather like the Qur'ānic assonances in line six of the Paradigm.

The congruence between the zuhdiyya and Qaṭarī's sermon is not restricted to themes, imagery, vocabulary, or the rhetorical use of the Qur'ān. They also have stylistic devices in common as both zuhdiyya and wa'z revolve around a

¹ See texts I, 2; II, 5.

² Abū 'l-'Atāhiya, p. 9, line 15.

³ For longer passages on the theme of al-ākhirā see ibid., p. 76, lines 11 ff, or p. 196, lines 1 ff. In both passages the Qur'ānic assonances are very prominent.

limited set of themes which they emphasize with the greatest possible urgency. The main device by which this is achieved is the accumulation of synonymous phrases which gradually lead to a rhetorical climax.

Often such accumulations are introduced by a certain formula or exclamation. An example in Qaṭarī are the phrases beginning with kam in lines 15-17. This use of kam, always referring to the multitudes that have been humiliated and struck down by fate, is very frequent in the zuhdiyyāt.¹

Here is an extract from Qaṭarī followed by two lines from a zuhdiyya:

١٥ كم واثق فيها قد فجعته ، وذي طمأنينة اليها قد صرعته ، وذي اختيار فيها
١٦ قد خدعته ، وكم من ذي أبهة فيها قد صيرته حقيرا ، وذي نحوه قد رده
١٧ ندليلا ، ومن ذي تاج قد كبتة للميدين والفم ،

كم وكم في القبور من اهل ملك م وكم في القبور من قواد
كم وكم في القبور من اهل دنيا سم وكم في القبور من زهاد²

Since Qaṭarī's khuṭba antedates Abū 'l-'Atāhiya's zuhdiyyāt, and since it by no means stands alone among early Islamic sermons and expressions of piety, one may conclude that the poetry of Abū 'l-'Atāhiya is indebted in style and imagery to prose models: namely the wa'z sermon and the Qur'ān.

Yet it seems unlikely that the zuhdiyya as a poetic form grew entirely out of the wa'z of the early preachers. The analogies to the panegyric in the model poem require that the zuhd poetry of Abū 'l-'Atāhiya also be seen in the context of the Arabic poetic tradition.

¹ See ibid., p. 42, lines 7 f; p. 89, lines 2 f; p. 165, line 7; p. 209 lines 4 ff; p. 212 lines 10, 12, etc.

² Ibid., p. 77, lines 4 f.

4.2. Zuhdiyya and pre-Islamic Qaṣīda4.2.1. 'Abīd b. al-Abrāṣ

The qaṣīda Abū Zayd al-Qurashī chose as the first of the mujamharāt in his classified collection of Arabic poetry is a work by 'Abīd b. al-Abrāṣ.¹ He is a pre-Islamic poet said to have lived in the early part of the sixth century. Lines 14, 15, and 16, are as follows:

وَكَلَّ ذِي نَعْمَةٍ مَخْلُوسٍ	وَكَلَّ ذِي أَمَلٍ مَكْذُوبٍ	١٤
وَكَلَّ ذِي أَيْلٍ مَوْرُوثٍ	وَكَلَّ ذِي سَلْبٍ مَسْلُوبٍ	١٥
وَكَلَّ ذِي غَيْبَةٍ يَأُوبٍ	وَفَائِبِ الْمَوْتِ لَا يَأُوبٍ	١٦

These lines are so reminiscent of Abū 'l-'Atāhiya² that were it not for the remainder of the qaṣīda one might be hard put to assign them to a period. They contain everything: the general pessimism, the frustrated hopes, the ruined happiness, the sinister finality of death; and all is expressed in the repetitive sequences so frequent in the zuhdiyyāt.

The extract figures in a prolonged section (11-24) of general consideration on the nature of life in the style of ancient Semitic Wisdom poetry. But however similar these verses may be to the zuhdiyyāt, they are followed by a section on the poet's camel and horse in a manner characteristic of the pre-Islamic qaṣīda and far removed from the works of Abū 'l-'Atāhiya in its violence.

In this context, the Wisdom section appears unlike the Islamic wa'z. It is rather an expression of the pre-Islamic ethos celebrated in the ancient qaṣīdas in general. This is illustrated by the organic way in which the central part develops out of the aṭlāl, and by the conclusion of the qaṣīda.

¹ See text VII.

² For similar examples, see Abu 'l-'Atāhiya p. 156, line 5; p. 194, lines 7 f.

The aṭlāl section of the poem is a gloomy one: there is no idyllic portrayal of plants and animals peacefully living on the ancient site. It focuses on the dispersal and destruction of its former inhabitants; the wild animals returning convey a feeling of dread, and the poet is afflicted with "the stain of hoariness".

After four lines which reflect the flow of tears in varied imagery, the qaṣīda returns to the themes of the aṭlāl:

أنتى وقد راعك المشيب	تصبو وأنتى لك التصابي	١١
فلا بدىء ولا عجيب	فإن يكن حال اجمعهم	١٢
وعادها المحل والجدوب	أويك اققر منها جوها	١٣
. . .	فكّل ندى نعمة مخلوس	١٤

This extract is followed by the lines previously quoted, and it is obvious that they are a response to the gloom of the aṭlāl. The sorrow evoked by the ancient ruins is the starting point of these considerations on the transience of existence. The vicissitudes of fate are themselves a wa'z for man as they remind him of the true nature of life: instability, transience, and injustice. Contemplating human destiny in general helps the poet to overcome his personal grief.

In chapter one, I have described the journey (raḥīl) section of the qaṣīda as the embodiment of the heroic model, and the transition to it from the aṭlāl/nasīb as a reassertion of the heroic virtues in the face of suffering and lost love: the heroic image grows out of, and in defiance of, the confrontation with death in the aṭlāl/nasīb.

The same applies to 'Abīd's qaṣīda as the riḥla follows on the ḥikma section. Despite suffering and death, despite the destructive forces that govern life, he remains courageous in his struggle, undefeated by the odds. His camel and horse,

in their excellence and their plight picture the virtue of his life.

The note of gloom on which the poem starts remains, however, until the end. The simile of the eagle reveals in the poet himself a power to kill like the cruellest of fates. And yet, the image not only portrays the unrelenting vigour with which the hero slays his enemies. It also refers to his own ultimate defeat: surely, some day, he will himself be struck down like the fox and be a prey to death.

The sinister end thus aligns itself with the dark tone of the whole qaṣīda. Significantly, the only image of undisturbed beauty it contains develops out of the sequence on the poet's tears. As image follows image, from the "water-skin full of holes" (7) to the "runnel under the shade of date palms" with "its water murmuring as it runs along" (10),¹ memories of happier moments reappear to mingle with the sorrow of the present. But the vision, evoked behind the flow of tears, is there only to be cut by a sarcastic question (11).

The search for the background of the zuhdiyya canon thus leads into the world of the ancient Arabic qaṣīda, a world removed from the ethos of the zuhdiyyāt. In 'Abīd's poem, man's ultimate destiny is not the hereafter, nor will God redress the injustice of this life. He only appears as a spiritual support of the solitary fighter who, like Shanfarā, rejects the companionship of unworthy men to rely only on himself (23). So the poem sees human existence in terms of this world only. It describes man's bitter struggle and grieves over his inevitable defeat in death.

'Abīd's work is no exception in its description of

¹ Translation by Ch. Lyall in The Diwans of 'Abīd Ibn al-Abrāṣ and 'Amir Ibn at-Tufayl (Leyden, 1913), p. 18.

man's fate. It may be unusually pessimistic, but many pre-Islamic qaṣīdas contain parts in which the transience of life is portrayed in similar terms.¹ Mostly, such lines supply the background from which heroic determination and recklessness then detach themselves, to appear as deliberate resistance to one's own destiny.

In the following pages, I hope to show that the hikma in 'Abīd's mujamhara--namely these general statements about the nature of life which anticipate the zuhdiyyāt--contains the "theoretical foundation" of heroic existence. To have understood the "wā'izāt al-dahr", the admonishments of destiny,² to derive from these the principles of one's own behaviour, is 'ilm, knowledge in the ancient Arab sense.

4.2.2. 'Adiyy b. Zayd

A poem by 'Adiyy b. Zayd should illustrate this further³ just because he gives expression to his belief in an afterlife while adhering to the pre-Islamic ethos in the form and content of his work.

After a short aṭlāl section, the poet is confronted by an 'ādhila, a reprover, who reproaches him with the intemperance of his grief.⁴ There follows a long section in which the poet counters her criticism and justifies himself by pointing to the weakness of the human condition (6,7), and showing that he is aware of the transience of life and of the reality of heaven and hell. He states that as a result, he has restrained himself and curbed his desires (9). He ends the passage with a vision of his death, which may strike him "on that very day

¹ See Ṭarafa's Mu'allāqa, in F. Bustānī, al-Majānī al-Ḥadītha (Beirut, 1961), vol. 1, p. 57, lines 70-75.

² Cf. text VIII, 15.

³ Text VIII.

⁴ On the reprovers, see 1.4.4.

or the forenoon of the next" (10). He concludes:

عتابي فإني مصلح غير مفسد . . . فاتركي عتابي فإني مصلح غير مفسد ١٣

As in 'Abīd's qaṣīda, the vision of death develops out of the situation of the nasīb, and it becomes clear how the awareness of mortality is the source of virtuous behaviour. That is why such awareness can be a defence against the reproaches of the 'ādhila.¹

In line 16, 'Adiyy resumes his defence by pointing to his experience and old age and, as if to prove it, devotes the remaining twenty lines of the qaṣīda to general advice on virtuous behaviour within a social context. The poem ends with a return to the anticipation of his death:

سأكسب مجدا أو تقوم نوائح عليّ بليل نادبات وتغتدي ٤١
ينحن علي ميت وأعلن رنة تؤرق عيني كل باك ومسعد ٤٢

But this time it is different: while in line 12 he saw himself abandoned in the wilds, buried or unburied, here his death is bemoaned by wailing women so that everyone, far and wide, will grieve, knowing that a great man has been lost.² The build-up towards this end lies in the many virtues and items of wisdom which the poet takes possession of by enumerating them thus in his poem. These are the source of the self-confident ending in which he sees himself either as a reaper of glory or as one of the famous and revered dead.

This kind of poetic development has little to do with the zuhdiyyāt: in pre-Islamic fashion, the qaṣīda appears here as the ritual custodian of societal values. As in 'Abīd's

¹ For similar examples, see Labīd in Bustānī, op. cit., vol. 1, p. 120, especially lines 4 and 6; also Ḥātīm al-Ṭa'ī, ibid., p. 301, especially lines 7 f.

² On the contrast between the 'ādhila of the beginning and the nawā'ih at the end, cf. lines 4 and 41: attack for insufficiency turns into mourning for lost perfection. See also the use of mutaraddid in lines 5 and 40 which links beginning and end lexically and semantically.

poem, the virtue that is born out of the knowledge of death acts out its function and achieves its fulfilment in the context of this life. God and the hereafter, even though more prominent in 'Adiyy's poem, remain in the background; in no way does the poetic development lead up to them as Qaṭarī's sermon or some of the zuhdiyyāt.

'Abīd's qaṣīda, though, tends towards the tragic aspect of muruwwa when, taken to its extreme, it turns against society and finds itself only in the most solitary fighting spirit. The initial perception which gives rise to this ethos is a particularly sinister view of life.

'Adiyy's poem is more temperate. Virtue does not reach its apotheosis in facing a final tragedy, after which one is ghūdira, left lying dead in the wilds.¹ Its function consists of maintaining social continuity through the upkeep of sunna,² the social customs and traditions. The key phrase in 'Adiyy's qaṣīda is in line 18:

١٨ فنفسك فاحفظها عن الغي والردى متى تغوها يغو الذي بك يقتدى

Here the social responsibility of the individual is unmistakably expressed: the man of virtue is an example to others, his uprightness is not only a support but also an instruction for those who follow him. This strong sense of social cohesion and continuity dominates the whole qaṣīda.

The awareness of death and the virtuous stand taken in the face of it, lead 'Adiyy to the reaffirmation of a belief in human society, a conclusion opposed to that in 'Abīd's poem. In both works, though, the incentive which dominates the heroic resolve is not the threat and reward

¹ For the connotation of ghūdira in reference to death, see e.g., texts VIII, 12 and IX, 30; also Labīd's Mu'allāqa, line 52.

² See Labīd, Mu'allāqa, line 81.

of the hereafter. The resolve is directed towards this world, to culminate in the apotheosis of a solitary tragedy, or in the glory reaped by protecting and preserving human society.

4.2.3. Su'da Bint al-Shamardal

The formulae on the transience of life, which anticipate the works of Abū 'l-'Atāhiya, also form part of the strand of Arabic poetry most concerned with death: the elegy, the rithā'.

Again, the arbitrary rule of death provides the background against which the virtuous struggle of the deceased is thrown into relief. An example of many is the elegy by an otherwise unknown poetess, Su'da bint al-Shamardal, which she devoted to the memory of her brother As'ad.¹

The poem opens rather like a nasīb with a section on her tears and grief which keep her awake at night. Like 'Abīd, she seeks consolation in speculating on the nature of human life. Here the formulae reappear: awareness of the workings of fate is 'ilm, the dead of the past are an 'ibra for those still living.² But knowledge is not sufficient to overcome her sorrow:

ولقد بدى لى قبل فيما قد مضى	٤
٤	وعلمت ناك لو ان علما ينفع
٥	لا يعتبان ولو بكى من يجزع
٦	ولقد علمت بان كل مؤخر
٧	ولقد علمت لو ان علما نافع
٨	٥ أفليس فيمن قد مضى لى عبرة
	٥ لئنا وقد ايقنت ان لن يرجعوا

She then proceeds to celebrate the memory of her brother who, in accordance with the demands of virtue, jāda

¹ Text IX.

² Cf. Abū 'l-'Atāhiya, p. 153, line 2:

عبر الدنيا لنا مشوفة قد رأى من كان فيها وسمع

binafsihi, sacrificed his life on the battlefield. A first mention of the circumstances of his death is followed by a gnomic line which revolves around the notions of jam' and tafrīq and, in its form, anticipates the Paradigm (cf. 1-3) and Buḥturī's nasīb in text I:

١٠ كم من جميع الشمل ملتئم الهوى كانوا كذالك قبلهم فنصدعوا
يا دار غيرها الزمان وفرقت عنها الحوادث شملها المجموعا¹

In the remainder of the poem, she depicts his noble character in sections which alternate with the grief-stricken mention of his death. These alternations highlight the absurdity of life against which the hero struggles only to be defeated and from which he derives his very raison d'être. He is courageous, reliable, skilful, and eloquent, only to fall as fortune senselessly turns against him (13-19). He protects his companions in all adversity, alone he penetrates isolated spots of danger in the darkness of night, and suddenly faces nothing but the well-trodden path of "al-manāya," death (20-23).

This paradox, highlighted a third time in the closing lines of the elegy (25-30), is the source of the unconsolable grief of the poetess; it is also the source of the hero's glory.

Awareness of death as a senseless but inevitable termination of hayāt al-fatā--awareness of a paradox which there is no hope of resolving--this is a precondition of heroic existence.

4.2.4. Ibn al-Hakam al-Thaqafī

It appears natural that a message of such importance to the ethos of life should also be laid down in those works specially designed to instruct, the waṣāyā poems. A closer

¹ See text I, 3.

look at one such work will conclude the search for the origins of the zuhdiyya canon in the ancient poetic tradition. It is a short work in which Ibn al-Ḥakam al-Thaqafī instructs his son Badr on the precepts of a good life.¹ He imparts 'ilm, knowledge of the tenets of muruwwa, which centres on the awareness of death.

The first section of the work contains general rules of conduct, urging Badr to fulfil his social duties so that he may avoid lawm, the criticism of those who shamefully expose the shortcomings of others.

The long middle passage (10-19) presents the young man with a description of the tragic nature of life which in its pessimism recalls the hikma in 'Abīd's qaṣīda. It also anticipates the gloomy portrayals of al-ḥayāt al-dunyā in Abū 'l-'Atāhiya's Dīwān. Lines 10 and 12 express the same idea as lines 18 and 22 in 'Abīd's poem, and the parallels to the zuhdiyyāt are too numerous to mention. An example of the kind of similarities is:

بؤس يدم ولا نعيم	وتخرب الدنيا فلا	۱۷
² فلا شقاء ولا نعيم يدم	كّل حتى كتابه معلوم	

Marīḥ in line 22 recalls marah in the Qur'ān and the zuhdiyya Paradigm. Again, the root has a pejorative meaning. It denotes the foolish jubilation of those who have not understood the meaning of 'ilm and are thus unable to fulfil the duties of manhood and face their death in battle. As in the Qur'ān, marah is the carelessness that springs from forgetting the essentials of life. Religious and pagan tradition meet in the concept of this word.

¹ Text X.

² Abū 'l-'Atāhiya, p. 237, line 1.

In the middle part of his waṣiyya, Ibn al-Ḥakam al-Thaqafī describes to his son "rayb al-dahr", the arbitrariness of fate, of which a man must be aware at all times if he is to lead a life of virtue. Otherwise he will be overcome, his determination, his steadfastness, his power will vanish and he will go under, defeated by his own weakness.

As in 'Abīd's qaṣīda, the sombre sequence is concluded on a warlike note: when faced with the hardship of battle in which man's fate is most in balance, he must be strong, fearless and resolute. Whether he will be victorious or die, he will achieve his glory. Like the conclusion of 'Abīd's poem, the last line of the waṣiyya also portrays the horse as symbol and model of the hero's valour:

والخيل أجودها المنا (م) هب عند كتبها الأوزم ٢٣

4.2.5. Conclusion

The preceding pages have shown how the ancient Arabic qaṣīda derives muruwwa from the realization of mortality. It is the challenging self-assertion of one faced with the certainty of his undoing. This is the significance of the sudden resolution with which the hero leaves the site of the aṭlāl, mounting his camel to ride off into the wilderness.

Mortality, however, is also the primary experience of the zuhdiyyāt which describe it in terms of the pagan tradition. But the conclusion drawn from the contemplation of human frailty and transience differs from that of the ancients: not self-assertion, but humility, not fearlessness but fear of God, not muruwwa but dīn--therein lies the wa'z, the admonishment of the zuhdiyya.

In order to understand more fully the difference

between the ethos of the zuhdiyya and that of the ancient poetry, one must consider the social context within which they played their roles. The hero of many pre-Islamic qaṣīdas carries a social responsibility. Part of his glory consists in defending the tribal rights with tongue and sword, and in maintaining a balance of welfare among its members by caring for the needy ("al-arāmil wa al-yatāmā") with his generosity.¹ In that sense, the qaṣīda, which incites its listeners to fulfil the demands of virtue, is a custodian of social values.

As illustrated in 'Abīd's poem, there is yet another type of heroic character praised by the ancient poetry. He is typified by the ṣu'lūq, the solitary hunter, a proud man of indomitable courage, who despises others because of their weakness and moral insufficiency. The intransigence of his muruwwa has led him away from society.

The ideals presented in many ancient poems are a mixture of both types: as in Bint al-Shamardal's elegy, the hero will be the protector of the community, but he will also brave danger alone.

It is important to remember that both heroic characters define their identity in relation to society: the one will be at its very centre, the other at its very periphery.

The social ethos of the zuhdiyya, however, is different. In the Abbasid state, power, and as a result, social responsibility, are in the hands of the ruling classes and their bureaucracy. Those at the lower end of the hierarchy, the peasants and the urban proletariat, had no share in the affairs of government. An individual of this class had no social responsibility comparable to that of the members of

¹ Cf. Labīd's Mu'allāqa, lines 75 f.

an independent tribal unit whose protection and nourishment depends, to a greater or lesser extent, on everyone.

The majority of the population were poor and, in its contrast with the ancient poetry and the royal panegyric, the zuhdiyya is a reflection of their plight. With its emphasis on the virtue of poverty and the futility of this life, it presented a challenge to those living in luxury and a consolation and encouragement to the destitute. They were made to feel that the enrichment of those in power would serve them nothing: on the Day of Judgement, the balance would be set right, those who had suffered in this life would find redress, those who had wallowed in its pleasures would be punished.

This appears (a) in the picture of man which Abū 'l-'Atāhiya presents, and (b) in the direct attacks he makes against those in power.

(a) The ancient Arab ethos saw the value of an act determined by its immediate effect. As long as it coincided with the principles of virtue, tempestuous spontaneity was heroic, whether as ruinous generosity or death defiance.

In the zuhdiyya, the ultimate outcome determines the value of an act: because of death, all attempts at leaving an imprint on this world are futile. Only tagwā, piety, has meaning since it leads to paradise--'uqbā al-dār, "Endstation" as R. Paret translates it.

The following example stands for many others. In one of the Ḥamāsa poems, Ta'abbata Sharran boasts of the craftiness with which he put his enemies to shame.¹ This is the first line:

أضاع وقتا سي أمره وهو مدبر ان المرء لم يهتل وقد جدّ جدّه

¹ Abū Tammām, Dīwān al-Hamāsa, with commentary by Tabrizī (Damascus, n.d.), p. 17.

In Abū 'l-'Atāhiya's Dīwān, all ihtiyāl is rendered futile by the hour of death:¹

واحتيال المرء تأتي عليه ساعة تقطع كل احتيال

If the pre-Islamic hero is thus depicted as active in the face of death, man in the zuhdiyya is the passive victim of the forces of destiny. All he can do is lead a pious life, be satisfied with poverty and wait for the Day of Judgement because to harbour any hopes in this world, and work for their fulfilment, is an act of vanity which may ruin the soul. The central maxim of the zuhdiyya summarizes the conclusion:²

ليس زاد سوء التقى

This phrase elucidates the human condition in the view of zuhd poetry: contrary to the pre-Islamic hero who defines his identity in view of society, man in the zuhdiyya derives his sense of purpose only from God. Society is secondary. Thus the social insignificance of the poor is redeemed, and the high standing of those in power shown to be of no consequence. Kings or beggars, they share the same fate and will be judged by the same Law. The struggle of the rich for wealth and power is in vain; it only brings about their own damnation.

(b) In a number of poems, Abū 'l-'Atāhiya is explicit in his attack on the ruling establishment; among them is a short, rather humorous work, which he claims to be his wasīyya.³ He recommends a simple life in a small room or mosque, far removed from the crowd, feeding only on bread and water,

مستبراً بمن مضى من القرون الخالية

as better than the hours spent in the "high palaces" since

¹ Abū 'l-'Atāhiya, p. 226, line 13.

² See above, p. 119.

³ Text XI.

their reward will be hellfire.

The awareness of mortality again determines the ethos: since nothing lasts and since God will deal out punishment and reward, a hidden, anonymous existence in poverty and passiveness is preferable to the luxury and glory of the palaces. The contemplation of "those who passed away over the centuries" is necessarily to result in such a pious life.

* * * * *

In its emphasis on the passivity of man, the futility of his actions and the irrelevance of his social position, the zuhdiyya not only differs from the ancient qaṣīda, but also presents a sharp antithesis to the panegyric poems.

They were dedicated to those responsible for the protection of society: the notables and the caliphs. Since their position was closely linked to their social function, and the continuity of the state depended on their valour, the virtues of muruwwa, transformed into the virtues of just government, became the liturgical epithets of their power,

The central point of difference between zuhdiyya and panegyric is that the latter portrays the king as victorious in his struggle against fate, while the former denies man any power whatsoever to confront it. The madīh praises the glory of the just order created by the king, while the zuhdiyya points to the vanity of all the works of man. The madīh praises the king as the pillar of society, the representative of divine power, the fulfiller of all hopes and needs, whereas the zuhdiyya sees in him nothing but a mortal deceived by the illusion of his power. All hopes entertained in this world are ultimately frustrated, and relief, security, and bliss only attained in the hereafter through God.

A return to the Paradigm thus confirms the contrasting analogies to the panegyric noticed above.¹

The first three lines were found reminiscent of the aṭlāl-nasīb section. It indeed is, since the work sets out to present the 'ilm of the ancient poetry, which is also the subject of the aṭlāl/nasīb: the realization of mortality. As has been shown, the formulae that describe the treachery of al-dunyā originate in the ḥikma passages of the old poetry which portray the transience of life.²

The next three lines contain the conclusion that arises from the awareness of death: it is not the resolution of muruwwa, nor the refuge sought with the power of sacred kingship, but the precepts of religion as they are presented in the Qur'ān and in the early khuṭba. The analogies to Qur'ānic language in the praise of God and the mention of paradise, heighten the religious feeling of the lines.

The topos of the concluding couplet also has a long past in the poetic tradition. The ancient bard was ready to meet his death "fī al-yawmi aw fī duḥā al-ghadi".³ But the spirit of Abū 'l-'Atāhiya's lines is different: the realization is not an incentive to fulfil the duties and demands of this life so as to achieve glory nor is man to expect fulfilment of his hopes from a royal guarantor of continuous prosperity who will overrule fate. He is to renounce the world in order to face his judgement after death and achieve the triumph of paradise.

¹ See above, p. 107.

² Such ḥikma topoi also occur as part of the strophe in the Islamic panegyric; see text III, 9-13.

³ See text VIII, 10.

4.3. Analysis4.3.1. Introduction

The next specimen¹ is a good illustration of a number of points made in the first part of this chapter. I have chosen it as an example of Abū 'l-'Atāhiya's method of poetic construction, and it will be analysed in some detail in the following pages. The poem also seemed suitable because, with 38 lines, it corresponds in length to Buḥturī's panegyrics treated in chapter two. One can thus make some comparative references.

The work begins with the aṭlāl motif as the poet, in traditional pose, questions the ruins of a deserted site. Only the foundations of the dwelling places remain and their former inhabitants have disappeared (1-3). As in 'Abīd's mujamhara, the spectacle of the aṭlāl gives rise to reflections on the transience of life. Six lines (4-9) describe how fate, like an all-powerful enemy, routs all those who dare oppose it and finally destroys them at will.

As an example of fate's power over man, the next nine lines (10-18) depict the death of a king in humiliating detail. From being proudly surrounded by cavalry guards, "hoped for and feared," pleased with his power and standing (cf. marah, 12), he is seen succumbing to death, his limbs slackening, his corpse washed and prepared for the grave amidst the tears of wailing women. The contrast to the panegyric here is most deliberate. Instead of the king defeating fate, he is crushed by it, a weak and self-deluded figure.

Lines 19 and 20 conclude the scene with reflections of a general nature, and in line 21, the second half of the

¹ Text XII.

poem begins. It contains a funerary passage of the type alluded to above.¹ The poet starts with a vision of his own grave (21-24), the description of which leads him to remember all those who have already been interred. Repetitive accumulations evoke their number, expressing the despair of those left behind to witness death brutally suppressing all human activity. Lines 34 and 35 conclude with the contemplation of man's mortality.

This long wa'z on the inescapable terrors of death paves the way for the last three lines. They disclose the only manner in which man may overcome the vale of tears in which he lives: to be aware of the existence of God and the final judgement, and to spend his life in doing good. As in the Paradigm, the lines that touch on religion make allusion to the Qur'ān:

لعمرك ما استوى في الامر عالمه وجاهله ٣٦
هل يستوى الذين يعلمون والذين لا يعلمون²

The knowing and the ignorant are not the same; the one will ultimately prosper, the other must suffer.

4.3.2. Gnomic Couplets

In the previous chapters it was found that, in their subdivisions, the qaṣīdas of Buḥturī and Mihyār al-Daylamī exhibit some common features, namely a degree of symmetry in the arrangement of lines and themes. Furthermore, in Mihyār's panegyric, as well as in two by Buḥturī,³ the subsections, in their mutual reflection, revolve around the central lines of the poems. These characteristics are also found in this

¹ See above, pp. 109, 120.

² Qur'ān 39/9, see also 6/50, 13/16, etc.

³ See above, 2.1, 2.2, 3.

zuhdiyya of Abū 'l-'Atāhiya.

The first indication of the poem's overall structure are three gnomic couplets located at strategic points. The first is in lines four and five. It draws a general conclusion from the desolate site of the aṭlāl, and prepares the sequence in lines 6-9, which illustrate the invincible power of fate. The phrase mu'raḡatan maḡātiluhu links it morphologically to line one (mu'aṭṭalatan manāziluhu) while, in its nominal sentences, the couplet contrasts with the verbal sentences of the following lines.

The second couplet comprises the two central lines of the poem, 19 and 20. It presents the moral of the king's story in the previous section: many are the vain hopes frustrated by death, and al-ḡaqq, the essential truth of mortality, is there for all to see. Being "mariḡ", the king had ignored it until his vain pleasures deserted him at the approach of death (13). He has become one of the wā'izāt al-dahr, the warning monuments of time.¹

On the lexical level, wa kam qad in line 19 is a resumption of the same phrase in line 10, while ra'aytu in line 20 anticipates fanzur which starts the second half of the poem in line 21.

The third couplet is in lines 34 and 35. It follows the funerary sequence (21-33) with a general conclusion on the mortality of man. Like the other two couplets, it is linked both with what precedes it and what follows it. Like kam in lines 10 and 19, so alā in line 34 resumes the beginning of line 21.

The antithesis between the "first and last" which are equally annihilated by death (35), anticipates the beginning

¹ See above, p. 125.

of the finale (36). There the opposite notion prevails: the knowing and the ignorant are not equal in their standing:

أواخر من ترى تفنى	كما فنيت أوائله	٣٥
ما استوى في الامر	عالمه وجاهله	٣٦

On the semantic level, the three couplets differ in one important point from the remaining sections. Each of them expresses a fact of general truth by means of topoi well established in the poetic tradition. Multiple shawāhid could be adduced from earlier works for lines like:

كَلَّ لاعتساف الدهر	معرضة مقاتله	٤
ألا إن المنية منهل	والخلق ناهله	٣٤

In particular, the image of the last line has the quality of a stock-in-trade in the poetic inventory.¹ The remaining central sections of the poem, however, are more exceptional in their imagery and diction. They contain prolonged developments on certain themes which give the poem its particular identity and special character such as it could not derive from the gnostic couplets.

Thus it seems fair to say that they are markers in the thematic development, summing up what has gone before and preparing the sequel. This is borne out by their position in the poem. Couplet I follows the tristich on the aṭlāl, couplet II occupies the centre, and couplet III precedes the tristich of the conclusion. Between them lie, in symmetrical blocks, the remaining sections of the poem: lines 6-9 on the action of fate, lines 10-18 on the death of the king, lines 21-24 on the poet and his tomb, and lines 25-33 on the dead in their tombs. There are four parts, two of four

¹ On the "draught of death" see Caskel, op. cit., p. 25. Indeed, line 34 makes allusion to a line by 'Antara:

فاجنتها إن المنية منهل لا بد أن أسقى بكأس المنهل

(See Bustānī, op. cit., vol. 1, p. 164, line 1).

lines and two of nine lines. The symmetry of the poem's structure appears clearly in a diagram:

<u>Part One</u> (First half)			<u>Part Two</u> (Second half)		
<u>Couplet/Section</u>		<u>no. of lines</u>	<u>no. of lines</u>		<u>Section/Couplet</u>
(1-3)	Prelude	3			
(4-5)	Couplet I	2	2		Couplet II (19-20)
(6-9)	<u>Man</u> <u>Fate</u>	A	4	4	C <u>Poet</u> <u>Tomb</u> (21-24)
(10-18)	<u>King</u> <u>Death</u>	B	9	9	D <u>Dead</u> <u>Tomb</u> (25-33)
(19-20)	Couplet II	2	2		Couplet III (34-35)
			3		Finale (36-38)

..... Horizontal Relation
 - - - - - Diagonal Relation
 Vertical Relation

The substance of the poem's structure lies in the relationship of its four central parts (ABCD), relationships semantic, morphological, syntactic, and phonological. The thematic transition between the parts gives a first impression of these relationships.

All four portray the human being in the face of death. Section A shows al-dahr crushing man; the development concludes with the picture of a qawm suffering under the burden of fate. Out of qawm rises malik, the king, whose life and death are the

subject of section B. In C, the king is replaced by the poet who stands for the "common man" facing the vision of his death. D finally turns to the dead in their graves.

One sees how the wa'z proclaims its sombre message in logical succession: it moves from those still living and hopelessly fighting their fate, via the death of their master, the king, and the "common man's" vision of his own end, to the multitudes already in their tombs.

Different aspects of the poetic structure are revealed by geometrically aligning the subsections as they appear in the diagram. They can be related horizontally (A and C--B and D), diagonally (A and D--B and C), and vertically (A and B--C and D).

4.3.3. Horizontal Relations

The horizontal relation is the most obvious because A and C, B and D are equally long. One pair has four, the other nine lines.

(a) A and C

In A, man faces fate; in C, the poet faces his tomb. Both A and C initially focus as much on man as on his counterpart, but gradually, his presence and the role he plays fade away to be superseded by the overpowering might of fate, and the gruesome vision of the tomb.

In section A, the process is brought about by the interaction between predicates and subjects. There are nine verbs in lines 6-8, three with the subject man, referring to humanity, and six with the subject dahr or rayb al-dahr (see 4 and 5). Kalākīl in line nine is the only noun in the section which functions as a subject and as rhyme word; the predicate is nazalat. Finally there is kafāka.

<u>يناضل</u>	ينضيل	يصارع	يصرع	٦
يناتل	.....	يهم	ينازل	٧
يعاجل	.....	يؤخر	.....	٨
		نزلت	كفأك	٩

In line six, two III form verbs portray man actively fighting, even though without hope. With yunāzilu in line 7, dahr becomes the subject of the III form, and it is as if the switch of subject portrayed fate's victorious progress. Only one verb is left to describe the activity of man (yahummu bihi), and in line 7b and 8 he is nothing but a passive victim, while fate is in complete control; yukhātiluhu, yu'akhkhiruhu, yu'ājiluhu. Line nine sums up human impotence in a general image: when fate, like a camel kneels upon a people, it is sufficient to bring ruin.

Thus the development of lines 6-9 is brought about by the eclipse of one subject and the gradual domination of another. Two stages mark the progress: the "conquest" of the III form by the second subject, and the repetition of ahyānan in lines seven and eight. The latter leads to the display of fate's omnipotence in lines 7b and 8.

The two instances are also vital factors in the continuity of the section's development:

	يصارع	6a
[	يناضل	6b
	ينازل	7a
[	احيانا	7b
	احيانا	8a
[	تارات	8b
	اذا	9a

The morphological/lexical resumption of yunāḍilu/
ahyānan (6b/7b) at the beginning of the subsequent lines (7a/8a)
creates a pattern which still governs the relationship between
tārātin and idhā (8, 9).

Section C, the opposing set of lines, contains a
process similar to section A, as the vision of the tomb grad-
ually dominates the lines to the exclusion of the poet. Line
21 focuses only on him and his soul; line 22 introduces the
tomb; in line 23 the tomb is described more fully and the poet
only referred to by a preposition; while line 24 focuses on
the tomb only, without mentioning the poet.

Here, however, the crucial factor of the development
is not the succession of verbs (there are only two finite
forms, unzur and ruṣṣat) but of nouns. The rhyme words are
all nouns as opposed to the III form verbs of section A, and
their parallelistic succession illustrates the development as
a whole. Lines 21 and 22 end on active participles, preceded
by a personal pronoun, referring to the poet. The second
participle introduces the relationship between him and his grave:

أنت حامله	٢١
أنت نازله	٢٢

The rhyme words of the following two lines refer not
to the poet but to the tomb: its rocks, which will suffocate
him, and its narrow access.

جناده	٢٣
مداخله	٢٤

The syntactic development of the lines is determined
by the clauses subordinate to li in line 22 (a resumption of
li in line 21):

	لمنزل وحدة	٢٢
	فصير السمك	٢٣
ن ضيقة مداخله	بعيد تزار الجيرا	٢٤

Limanzili waḥdatin, originally subordinate to hāmīluhu is the starting point of parallelistic phraseology describing the tomb which finally dominates the section.

A semantic reflection of this process is the increasing passivity of the protagonist. First he is carrying "provisions",¹ then he sees himself descending into his grave, and finally he has stones piled upon him--the impersonal passive of ruṣṣat, stressing his isolation and helplessness. Furthermore, the exclamation fanzur linafsika introduces a note of self-consciousness from the very beginning.

The parallelism of development between sections A and C is clear. One depicts man overpowered by fate, the other depicts the poet overpowered by the vision of his tomb. In both, the human element disappears, overshadowed by the forces of doom.

This is in keeping with the view of the human condition expressed in the zuhdiyyāt in general: man is a passive victim at the mercy of death.

(b) B and D

The morphological contrast between sections A and C --one being predominantly verbal, the other predominantly nominal--has an equivalent in the relation between B and D.

In section B, the king's life and death are vividly portrayed and the angle of description varies throughout. Section D enumerates the severed links between the living and

¹ The only "zād" appropriate to the grave being, of course, tuqā (cf. above, p. 119).

the dead in repetitive sequences which never change perspective except for the last lines. This opposition between diversity and uniformity-by-repetition is borne out by the grammatical particularities of the two sections. The following list summarises the main features:

B

1. Except for jahhaza and ghammada, every verb has a different grammatical pattern. There are no III form verbs
2. All objects differ lexically and morphologically.
3. With the exception of 15b-16a and the final couplet, the subject changes from line to line. With the exception of the final couplet, the subject also changes from hemistich to hemistich.
4. The nouns that function as subjects are stated in eleven out of fifteen verb phrases; they vary greatly in form
5. All rhyme words are nouns. In 10-15 1st form active participles alternate with plural nouns of the vocalic pattern mafā'ilun. From 15-18 they succeed in pairs:

<table style="border-collapse: collapse;"> <tr><td style="padding-right: 5px;">قنابله</td><td style="padding-right: 10px;">10</td></tr> <tr><td style="padding-right: 5px;">نائله</td><td style="padding-right: 10px;">11</td></tr> <tr><td style="padding-right: 5px;">شمائله</td><td style="padding-right: 10px;">12</td></tr> <tr><td style="padding-right: 5px;">باطله</td><td style="padding-right: 10px;">13</td></tr> <tr><td style="padding-right: 5px;">مفاصله</td><td style="padding-right: 10px;">14</td></tr> <tr><td style="padding-right: 5px;">فاسله</td><td style="padding-right: 10px;">15</td></tr> </table>	قنابله	10	نائله	11	شمائله	12	باطله	13	مفاصله	14	فاسله	15	<table style="border-collapse: collapse;"> <tr><td style="padding-right: 5px;">فاسله</td><td style="padding-right: 10px;">15</td></tr> <tr><td style="padding-right: 5px;">خازله</td><td style="padding-right: 10px;">16</td></tr> <tr><td style="padding-right: 5px;">ثواكله</td><td style="padding-right: 10px;">17</td></tr> <tr><td style="padding-right: 5px;">غلائله</td><td style="padding-right: 10px;">18</td></tr> </table>	فاسله	15	خازله	16	ثواكله	17	غلائله	18
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فاسله	15																				
خازله	16																				
ثواكله	17																				
غلائله	18																				

D

1. Except for line 33, all verbs have the same grammatical pattern (kunna plus 1st pl. imp. of the III form). Halla in line 33 is also repeated.
2. The object of the thirteen relative clauses in 25b-32 is man, repeated thirteen times.
3. From 25a-32, the subject remains the same. The only alternation is in 33.
4. From 25a-32 the subject is contained in the verb. There is only one noun functioning as subject: habā'il (33).
5. Except for habā'il, all rhyme words are verbs of a single morphological pattern.

6. The contrast between unity and diversity naturally also reflects on metre and rhythm of the two pieces. The following is a survey of the metrical structure (a = √---; b = √-√-√-, recognized variants of the metre wāfir).

10	a b b b	25	b b a b
11	a b a b	26	a b a b
12	a b b b	27	a b a b
13	a a a b	28	a b a b
14	b a a b	29	a b a b
15	b b a b	30	a b a b
16	b b b b	31	a a a b
17	b a b b	32	a a a b
18	b b b b	33	b a b b

(i) The metrical pattern is varied: there are seven different patterns in the nine lines. The two repetitions relate symmetrically, line 12 resuming the pattern of the initial line, line 16 that of the final line. The section is divided into two: lines 10-13 (introducing the king's death) start with a, lines 14-18 (dwelling on his death) start with b.

(ii) b is more frequent than a (26 b/10 a), particularly in the last three lines.

(i) The metrical pattern is uniform and there are only a few alternations. Of eighteen hemistichs, thirteen share the pattern ab. Lines 25b-30 form one group, lines 31 and 32 another. b provides the first foot in the initial and final lines, the remainder starting with a.

(ii) b and a are equally frequent (18 a/18 b). First, b is more common, in the last three lines it is superseded by a.

The analysis reveals that in both B and D the last three lines break with the pattern established by the previous five lines. In the case of section B, this means a reduction in the morphological and syntactical variety.

Jahhaza (16) has the same subject as jā'a (15) and repeats the pattern of ghammada. The final couplet (17, 18) is governed by only one verb (yuṣbiḥ, 17), and the threefold repetition of the same construction in 17a-18 differs from all that has gone before in the section. The rhyme words also do not alternate as before but succeed in pairs (khādhil echoes

ghāsil, 15, 16); even the phonological structure is more repetitive (khādhil → shāhit; mawtā → thawākil → nawādib; etc.)

The last three lines of section D, on the other hand, show the reverse features. They conclude the development by a reduction in the morphological and syntactical uniformity of the previous lines. This is obvious in lines 31 and 32. Line 33 stops the momentum of the repetitions in 25a-32 by countering them with a new repetitive sequence of its own:

فجّل رحلة من حلّها ٣٢

The contrast is maintained in the second hemistich which introduces a passive verb form and ends the line with a noun as rhyme word.

The structural parallelism between the concluding lines of sections B and D, reflects on the nature of the section's dynamic momentum. The climax is brought about when the elements of rhetorical accumulation turn into their opposites; diversity turns into uniformity, uniformity into diversity.

The grammatical characteristics of the two sections closely reflect their meaning. In B, structural diversity highlights the details of the king's fate from the vanities of his life to his final degradation. In D, a uniform sequence of repetitions evokes the fruitless deeds of the living in the face of the tombs of the dead.

4.3.4. Diagonal Relations

So far the analysis has revealed a series of contrasting connections between the pairs A and C, B and D. A different set of relationships appears when the four parts are related crosswise (A and D, B and C). Here, not contrast but congruence is the dominant link.

(a) A and D

Despite the great difference in length, the two sections share certain features. They mark the first and the last stage in the poem's central development. Section A shows the living confronting fate, section D evokes the memory of its victims, the dead.

There are a number of grammatical and semantic assonances between lines 6-8 and lines 25a-32. In both, nouns are absent while III form imperfect verbs dominate and provide the rhyme (there are no III form verbs in sections B and C, nor in any of the gnomic couplets).

The relative pronoun man is central to the syntax of both sections, fulfilling the role of subject/object. It is repeated numerous times (three times in A with the pronominal suffixes in 7b and 8 referring to it, and fourteen times in D, where all pronominal suffixes refer to it).

Finally, the temporal adjectives ahyānan and tārātin in lines 7 and 8, are echoed by qalīlan ma and bil'amsi ahyānan in lines 31 and 32.

There is also semantic and syntactic congruence between the final lines of the two sections (9 and 33). Both break the repetitive accumulations of the previous lines by introducing a change of perspective and diction. Both counter the series of III form verbs with a verbal form not found anywhere else in the poem (nazalat, surimat), and both rhyme on nouns (kalākil, ḥabā'il).

One describes the descent of fate upon man, the other the descent of the dead into their tombs. In both, the metaphors are related, as they draw on desert imagery: nuzūl is a short overnight stay, hulūl a prolonged stay in an encampment.

The congruence between A and D shows that section A introduces some of the grammatical and lexical material which is resumed and developed on a larger scale in section D.

(b) B and C

As the uniformity of the poem's last section, D, is anticipated by the repetitions in the first, A, so the structure of the middle section C, contains reminiscences of its counterpart B.

Like B, C rhymes on nouns: two active participles of the 1st form and two plural nouns. Their order of succession corresponds to the last four lines of section B.

The syntactical variety of C recalls B, and the three adjective/noun constructions in lines 23 and 24, echo the participle/noun constructions in lines 17 and 18:

مفّحة نواكسه		١٧
مسلبة غلائله	مخمشة نواديه	١٨
	قصير السمك	٢٣
ن ضيقة مداخله	بعيد تزاور الجيرا	٢٤

Semantically, also, the relationship is explicit. Section B describes the life and death of the most exceptional of men, the king, while C turns to the common man, or the poet himself. B first introduces the mention of the tomb and the dead (line 17), C centres and concludes with the protagonist's vision of his own tomb.

From the analysis of the diagonal relationships, one may conclude that the two shorter sections, A and C, anticipate and echo the dynamic progress of the longer sections B and D. Section A anticipates the movement from uniformity to variety in D, while C echoes the movement from variety to uniformity in the preceding section B.

4.3.5. Vertical Relations

(a) When the four central parts are related vertically (A and B, C and D), many of the relationships that emerge are natural correspondences to the horizontal and diagonal alignments discussed above.

A

1. Rhymes on verbs, except for kalākil, which anticipates ganābil (10).

2. Except for line 9, the syntactic and morphological structure is uniform: the subjects remain unchanged, those of the main clauses being contained in the verb. The objects of the main clauses remain the same (man), and there are repetitions, in particular of III form verbs.

B

1. Rhymes on nouns.

2. Except for the last three lines, the syntactic and morphological structure is multi-form (see above, p. 146). Most verbs have independent subjects, the objects vary and there are no lexical and few morphological repetitions. There are no verbs in the III form, and each verb form is different.

C

1. Rhymes on nouns.

2. The syntactic structure varies in every hemistich.

3. The development is predominantly nominal. There are only two finite verb forms, and no verbs in the III form.

D

1. Rhymes on verbs except 33.

2. Except for the last line, the syntactic structure is uniform in every hemistich (25a-30) or line (29-30).

3. The development is verbal. Except for line 33, all verbs are in the III form.

(b) In addition to these contrasts, there are certain similarities that link the pairs because semantically and grammatically the anterior sections A and C are a prelude to the posterior sections B and D: the description of the king's death in B is a specific example of the power of fate described more generally in A; and the vision of the grave in C naturally evokes the memory of those interred in them in D.

Parallel to this, the grammatical features of the anterior sections anticipate the posterior ones.

The subtle asymmetrical variations which restrict the uniformity of A forestall the grammatical multiformity of section B (yunādīluhu ending line 6, yunāziluhu beginning line 7 with a new subject; ahyānan in line 7b resumed in line 8a).

As to the two continuous lines (9 and 10), I have already remarked on the relations that link them.¹ Attention could also be drawn to the phonological association between them based on the repetition of the letter kāf: kafāka, kalākīluhu, kam, malikin.

The grammatical link between C and D is established by the anticipation in C of the long enumerative sequence dependent on line 25a:

أيتها المقابر فيك من كنا . . . الخ ٢٥

The equivalent to this is the succession of phrases in apposition to li starting in line 22:

لمنزل وحدة ٢٢
 قصير السماء ٢٣
 بعيد تزاور الجيرا ٢٤
 ن ضيقة مداخله

In both cases, one grammatical construction dominates the syntax of several succeeding lines.

(c) Finally, there is one aspect of the four central parts of the poem not yet mentioned. This is the alternation between the personal and impersonal mode of description. Couplet I, sections A and B, and the first line of couplet II, all describe events in the third person. The other half of the poem, from the second line of couplet II till the end, address the reader, the verbs being in the first or second person singular, or the

¹ See above, pp. 141 f.

first person plural. This reflects on the development of the work: in A and B, the wa'z portrays the nature of dahr and dunyā in impersonal terms; with sections C and D, it turns to the individual listener, to strike fear into his heart and remind him that he will not be exempt from fate.

The only exception to the personal/impersonal contrast between the pairs AB and CD, are in lines 9 and 33. One contains the work kafāka, addressing the listener, the other describes the lot of the dead with verbs in the third person singular:

صرمت حباؤه فحلّ محلّة من حلّها ٣٣

The congruence between 9 and 33 comes as no surprise since it has been shown in the discussion of A and D that the two lines are counterparts in the development of the poem.¹ Their deviation from the norm of their respective sections is deliberate.

Relating the four main sections of the poem horizontally, diagonally, and vertically, has revealed something of the harmony of the poem's construction. The gnomic couplets provide the pivot points between the two central wings AB and CD. By anticipation, assonance, contrast, and congruence, these parts develop out of one another, or in opposition to one another, to ensure unbroken continuity in the work's thematic progress.

Inclusion of prelude and finale in the analysis will complete the picture of the work's themes and their development.

4.3.6. The Initial Tristich

The analysis of three poems by Buḥturī has shown that

¹ See above, p. 149.

the strophe of these panegyrics, the nasīb/aṭlāl section, contains the nucleus of the major morphological and lexical features of the poem. It also anticipates the basic conceptual themes and introduces some of the poem's key images. To prove this, I based my analysis on the strophe, and traced the relationships between it and the remainder of the poem.

Here I have chosen the opposite approach. Concentrating on the main part of the zuhdiyya first, I have singled out a number of traits characteristic of its central sections. The following pages will show that the initial and final tristichs align themselves with these traits. This applies particularly to the aṭlāl section which anticipates the structural pattern of the work.

The first two hemistichs and each of the following two lines reflect individual aspects of the poem's themes and composition.

(a) The combination of the pronoun man with III form verbs has been shown to be characteristic of two of the poem's central sections, A and D. Man is repeated also in the third gnomic couplet (line 35).

This morphological refrain is announced in the very first hemistich:

لمن طلل أسائله ١

It also establishes a crucial relationship to the finale.

Questioning the ruins of the camp site is an ancient motif of Arabic poetry. Traditionally, the aṭlāl never respond:

فوقفت أسألها وكيف سؤلنا صمًا خوالد لا يبين كلامها¹

Abū 'l-'Atāhiya alludes to the motif in the first line of this zuhdiyya, and it is understood that his question also

¹ See Labīd, Mu'allaqā, line 10. See also the famous beginning of the Mu'allaqā by al-'A'shā (al-Qurashī, Jamharat Ash'ār al-'Arab (Beirut, 1963), p. 119).

remains without reply.

In panegyric poems, the antithesis to this condition is brought about by the sovereign in whose response to the people's calls and needs, the severance of death is overcome. In this zuhdiyya, however, it provides the substance of the work's development. The poem concentrates on portraying the break of all relationships brought about by death, and shows how all closeness and communication between men must ultimately end.

The king becomes shāhiṭ al-mawtā (17), the poet sees himself crushed by rocks in his grave, and for the dead all ties are cut forever:

صرمت حباله

٣٣

Thus the poem dwells on the notions of disjunction and interruption which underlie the topos of questioning the ancient ruins that never answer. The condition is only resolved at the very end, in the line which repeats the root s'l:

بأن الله سائله

ليعلم كل ذي علم

٣٧

In this life, the barriers created by death can never be overcome, but in the hereafter God will turn to man and man will have to respond. Ultimate relief is only found in the relation to God, in the final encounter of the hereafter.

The poem thus illustrates another point made in the first part of this chapter: the zuhdiyya does not define man's position and purpose in relation to society, like the panegyric, but in relation to God.¹

(b) The second hemistich of the poem's first line also introduces a morphological refrain:

معتلة منازل

١

¹ See above, p. 134.

It is resumed in couplet I:

معرضة مقاتله ٤

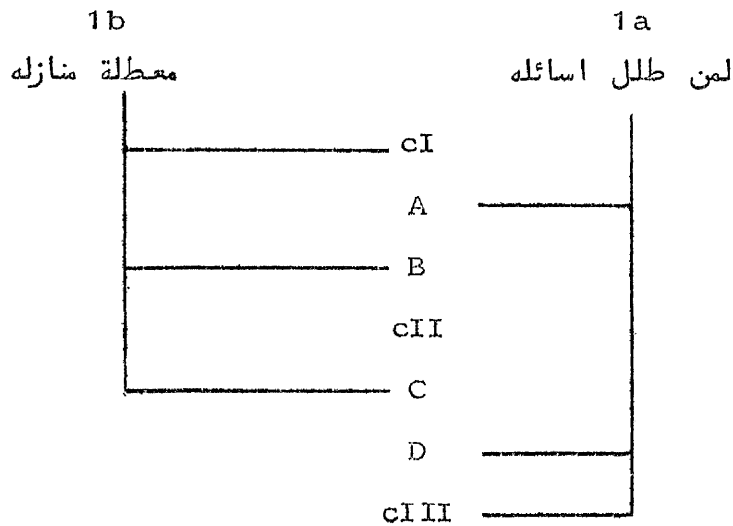
Two other resumptptions mark the end of sections B and C:

مفجعة شواكله - مخمسة نوادبه - مسلبة غلائله ١٧ - ١٨

ضيقة مداحله ٢٤

The discussion of the poem's first line shows that it introduces some of the characteristic morphological and syntactical elements of the poem. Furthermore, its hemistichs contrast in their relationships to the remaining parts of the work. The first anticipates sections A, D, and couplet III, the second anticipates couplet I and sections B and C.

Diagram of the relationship between line one and the remaining sections of the poem



c = couplet

(c) The Spatial Notion

اعاليه اسائله ٢ غداة رأيته تنعى

The metaphor in this line is expressed with a conciseness and wit typical of Abū 'l-'Atāhiya. It also introduces the basic spatial notion of the poem.

Buḥturī's panegyric to Mutawakkil discussed above,

is an example of the structural role spatial notions can play in certain poems. There, the work's development was accompanied by a progress from the horizontal to the vertical plane of description.¹ In Mihyār's long panegyric it was the movement of ascent which depicted the glory of the ruler.²

The movement in space characteristic of the present poem, however, is the opposite: descent. The development moves from the razed and deserted houses above ground to the multitudes in the tombs below. The theme can be traced through the poem by following up some of the occurrences of the root nzl:

معطلة منازلہ	لمن طلل اسائلہ	۱
المقابر انت نازلہ	لمنزل وحدة بين	۲۲

The dwellings, manāzil, are destroyed, their upper parts torn down, and man must be prepared to descend (nāzil, 22) into his grave where stones will be piled on top of him.

Similar relations are suggested by another occurrence of nzl. In line 9, fate is likened to a camel which lowers itself upon the people, afflicting them with calamities. The oppressive image shows man squashed into the ground, and the descent into the grave is the natural sequel.

One last example is meant to show that the poem's development is structured by a downward movement. Abū 'l-'Atāhiya describes the crucial moment of the king's death in the central line of section B with images that also evoke a movement in space: the king lowers his eyes, his joints slackening:

واسترخت مفاصله	فغمض عينه للموت	۱۴
----------------	-----------------	----

This image, and the idea of descent in general, bring

¹ See above, 2.2.2. (b).

² See above, 3.1.2.

to mind the contrasting spatial notions of the panegyric. Ascent and highness are, not surprisingly, spatial categories of madīh, epitomized perhaps in the word al-'ulā, the "high endeavours" which are the goal of the king.

In this zuhdiyya the opposite is the case: the movement downwards into the grave is the one that dominates, and the king himself is seized by it.

(d) The last line of the poem's introduction and its significance within the thematic range of the poem again stress the contrast to madīh:

وكنت اراه ما هولا ولكن باد آمله ٣

The line could also figure in the aḥlāl section of a panegyric, with the difference that here no triumphant societal resurrection is celebrated under a sovereign's shadow. On the contrary, the entire work illustrates the meaning of the line, showing the inevitable end of all earthly things. Human pursuit is fruitless, except for the search for God.

4.3.7. The Final Tristich

The opposition between panegyric and zuhdiyya is highlighted once more by the finale of the poem.

It incites the knowing among men to achieve the triumph of paradise by being good in word and deed. The moral tone of the last lines is foreshadowed by all that has gone before: the depiction of the power of death over man, which renders all his endeavours futile and leaves the hereafter as the only salvation.

In this context, the king, whose life and death figures largely in the work, is a prime example of an immoral existence. Of all men, he is most involved in earthly pursuits and as a result is most deceived by ghurūr al-dunya. He is

jāhil in the full sense: taking pride in his power, unmindful, and frivolous (marah). The humiliating account of his death sets the seal on his insignificance, and his folly is exposed.

He is a reminder to everyone, including the poet, to be aware of transience and mortality. The dead are remembered, and it is shown that those, too, "with whom we ate and drank, those we honoured and respected" (see section D) were not exempt from a cruel fate.

Thus the ruins of the camp-site with which the poem begins, become a symbol of earthly existence. All is torn down: king and people alike are seen tumbling towards the grave.

Chapter Five

MA'ARRĪ

5.1. Introduction

The themes of the zuhdiyya canon are frequent in Arabic literature. One of the works based on them is the corpus of poems entitled Luzūm mā lā yalzam by Abū 'l-'Alā al-Ma'arrī. It centres on the traditional principles of zuhd poetry but encompasses a wider range than the zuhdiyyāt of Abū 'l-'Atāhiya. Unlike the latter, the Luzūmiyyāt are "learned poetry" and include references and allusions to many facets of culture. They evolve an idiosyncratic moral code so that the meaning of zuhd is changed; it is an intellectual creed remote from the simple asceticism of the earlier model.

The following quatrain (text XIII) provides a first illustration:

١	إقنع بما رضى التقيّ لنفسه	واباحه لك فى الحياة مبيع
٢	مرآة عقلك ان رايت بها سوى	ما فى حباك ارته وهو قبيح
٣	أسنى فعالك ما اردت بفعله	رشدا وخير كلامك التسبيح
٤	أن الحوادث ما تزال لها مدى	حمل النجوم ببعضهن ذبيح

Lines one and three, referring to the actions of the addressee, propound the traditional maxims of tuqā.¹ The remaining two

¹ See above, pp. 108 f., 119, 134.

lines, however, penetrate the sphere of reflection and imagination in an altogether different manner.

The theme of the pious man's contentment with little, expressed in line 1, is familiar from text V:

لا زين الا لراض عن ثقله ان القنوع لثوب العز والزين

The roots rdy and gn' convey the same meaning here as there. But the easy flow of Abū 'l-'Atāhiya's line is countered by rigour and condensation in that of Ma'arrī.

Line 2 portrays the process of ethical self-examination which is at the origin of a life of piety. It subtly describes the function of reason in the theory of the Luzūmiyyāt: 'aql is a force capable of distinguishing good and evil, truth and falsehood, and thus capable of providing man with right guidance in life. The following is another example:¹

أيها الغر ان تُصمت بعقل فاسألنه فكل عقل نبي

As this line suggests, 'aql is an instrument of perception superior to any other source of knowledge. A man capable of scrutinizing the "mirror" of reason with discernment can dispense with all other authority. This epistemological premise is a major point of distinction between Abū 'l-'Alā and Abū 'l-'Atāhiya.

The third line of the poem appears again to coincide with the zuhdiyya ethos: piety, consisting in doing good works and praising God,² is the only worthy principle of human conduct. Yet in the light of the previous line, rashad acquires a more distinct meaning: it is not a form of conduct dictated by unquestioned precepts but an integrity of conduct

¹ Abū 'l-'Alā al-Ma'arrī, Luzūmiyyāt (Cairo, 1892), vol. II, p. 428, line 5.

² Cf. text XII, 38:

فأسرع فائزا بالخير قائله وفاعله

due to the ethical perception of reason.

The thematic range, the learned brilliance and the sombre power of the Luzūmiyyāt are evident in the last line of the poem. It is unlike anything in the Dīwān of Abū 'l-'Atāhiya.

Nevertheless, the poem concludes with a theme of supreme importance in the traditional zuhdiyya: the theme of death. In the Luzūmiyyāt, too, death and transience invalidate every human attempt at leaving an imprint on the world. That is why, in the context of the poem, the fourth line logically follows on the third: pious words and deeds are the only recourse in the face of death.

The Luzūmiyyāt, however, add new dimensions to the ancient theme. Many poems, like the one quoted, culminate in the assertion that not only death but with it a senseless cruelty is engrained in the fabric of the world. Line four puts this with particular force. Ḥamal al-nujūm refers to the constellation of Aries; yet ḥamal also means lamb, and the vision of slaughter by the daggers of fate evokes the ritual sacrifice at Makka, a practice which Ma'arrī condemned like all other acts of killing. The connection between death in the cosmic sphere and religious practice expresses both the victory of the forces of doom and the folly of mankind. Finally, the nomenclature of astrology, taken literally, is ridiculed.

The image in the last line also draws attention to a possible double meaning in the first. Mubīḥ in line one refers to God as the power which makes lawful what the pious man may consume. However, according to Fayrūzabādī,¹ mubīḥ

¹ Fayrūzabādī, Qāmūs al-Muḥīṭ (Cairo, 1952).

may also mean lion. In the context of the line, this meaning conjures up the picture of scavengers, restrained by their fear (tuqā) of the lion and feeding only on what he leaves behind (and thus makes allowable to them, abāha). The image is found elsewhere in the Luzūmiyyāt:¹

فان الاسد تتبعها ذئاب وغربان فمن عور وعرج

This possible underlying meaning of the first line agrees with the slaughter of ḥamal al-nujūm, as well as with the sinister element in Ma'arrī's vision of the divine.²

* * * * *

Freiherr von Kremer,³ Nicholson,⁴ and 'Abd Allāh al-Ṭayyib⁵ have, among others, provided summaries of the great thematic scope of the Luzūmiyyāt. The work has so many facets that depending on the approach it may appear as a document of religious asceticism, rational scepticism, or social satire.

The similarity of some of the precepts of the Luzūmiyyāt to Indian asceticism has been remarked upon by von Kremer.⁶ Ma'arrī advocates abstinence from meat, fish, and all animal products including honey, and prohibits the killing of any living being, while praising celibacy and condemning procreation. He sees the constant renewal of life and its continuous change of forms as the greatest source of torment, vigorous withdrawal from it as man's only salvation. Like a Buddhist ascetic, Ma'arrī seems to try to ascend beyond the

¹ Ma'arrī, vol. I, p. 218, line 2.

² See, e.g., ibid., vol. II, p. 289, lines 3 ff.

³ A. von Kremer, Über die philosophischen Gedichte der Abū 'l-'Alā al-Ma'arrī (Wien, 1888)

⁴ R.A. Nicholson, Studies in Islamic Poetry (Cambridge, 1921), ch. II: "The Meditations of Ma'arrī".

⁵ 'Abd Allāh al-Ṭayyib, "Abū 'l-'Alā' al-Ma'arrī as a poet: an aesthetic appreciation", S.O.A.S. Ph.D. thesis, London, 1950.

⁶ See Kremer, op. cit., pp. 44, 83 f.

manifold monotony of suffering by negating natural instinct and keeping his inner gaze fixed unswervingly on his creed.

In spite of the many critical comments on religion, the Luzūmiyyāt are pervaded by a God-fearing spirit. His abstinence from worldly pursuit, his refusal to harm any form of life and his piety warrant a view of Ma'arrī as a religious figure in the tradition of Eastern hermits and ascetics.

There is now general agreement that contrary to older opinion, the Luzūmiyyāt are not philosophical poems. No philosophical problem is treated per se in any detail, and all the multitude of subjects touched upon in the Luzūmiyyāt are reducible to a few basic principles that make no claim to philosophic originality.

Yet Ma'arrī's deduction of an ascetic life-style from the scrutiny of reason was in the tradition of philosophic practice.¹ This, as well as factors such as the establishment of reason as one of the uṣūl al-dīn in Ma'arrī's time² warrant a study of the epistemological function of 'aql in his work in relation to that of his contemporaries.³

As to satire, no theological, ideological, or political faction is spared rational or satirical criticism in the Luzūmiyyāt. Astrology, theology, Isma'ilism, Sufism, and philosophy itself, are shown to be but multiple veils that deceive humanity, stirring vain hopes and averting man's eyes from the coming of death.

The Luzūmiyyāt thus make a concerted attack against all social or ideological hierarchy. Religious ritual is as

¹ Cf. e.g., Abū Bakr al-Rāzī, al-Ṭibb al-Nafsānī (Beirut, 1973), pp. 20 f, 26 f.

² See A.J. Wensinck, The Muslim Creed (Cambridge, 1932), ch. XII.

³ Cf. the notion of reason in poetry as discussed by Jurjānī in Asrār al-Balāgha, ed. Ritter (Istanbul, n.d.) ch. XVI.

much condemned as political authority, pride in tribal descent as much demasked as faith in religious tradition. The only remaining force of order is the medium itself: speech, and with it the cultural heritage of language. It is to this, the literary aspect of the Luzūmiyyāt that the present chapter is devoted.

5.2. Variety

Ma'arrī concludes the preface of his work with a short discussion of the moral issues raised by the art of poetry.¹ He states that he had abandoned it after the completion of Siq̄ al-Zand "like the newly born camel its membrane and the young ostrich its eggshell" because the creation of good poetry necessarily required the aid of "lies and dubiousness".

He concedes that there is merit to be gained by writing truthful poetry whose aim it must be to admonish mankind and open its eyes to the evil of the world. However, such verse has, by tradition, been of poor quality: much, in Ma'arrī's opinion, of the poetry of Umayya b. Abi Ṣalt and his imitators (presumably including Abū 'l-'Atāhiya) is weak.

It follows that poetry is an art altogether morally suspect: if truthful, it is bad, if good, it is full of lies. This is confirmed by a saying reported from al-Aṣma'ī which Abū 'l-'Alā' quotes:

"الشعر باب من ابواب الباطل فإذا أريد به غير وجهه
ضعف"

Thus the achievements of the traditional poets have, however great, always been stained by a moral lapse: taḥsīn al-manṭiq bil-kadhib, "adornment of speech through lie." This Ma'arrī considers min al-qabā'ih, "an evil act". He thus

¹ See Luzūmiyyāt, vol. I, p. 41, lines 12 f.

² Ibid., p. 42, line 7.

criticises them for giving fanciful descriptions of experiences they never had, like desert journeys and endurances of hardship when in reality they lead comfortable lives. He also objects to their portrayals of damsels, horses, camels, and wine.

Implied in such criticism is Ma'arrī's rejection of the ritualistic function of the traditional poetic modes. The reasoned perception of the Luzūmiyyāt sees human society as corrupt and there can, as a result, be no place for liturgical praise of social ideals or the "ritual clown".¹

As to the Luzūmiyyāt themselves, even though Ma'arrī does not say so openly, after reading the preface one is left with the impression that with this work he attempted to achieve what in his opinion had hitherto proved impossible: poetry both truthful and excellent.

The Luzūmiyyāt are, in his own words, qawl 'ariyy min al-mayn, "speech devoid of falsehood" dedicated to the admonishment and instruction of mankind.² In this, Ma'arrī follows the tradition of the zuhdiyya, but in his desire to heighten the poetic level of the mode, he vastly extended its range. Rather than abandoning the topoi which the old poets had made the basis of their "lies", or shunning the stylistic devices with which they had adorned their compositions, Ma'arrī preserves them and makes them his own.

With the raw material of the craft of poetry--its linguistic and technical heritage--he proceeded to erect a new edifice. He redefines every element of tradition in the light of what he considers morality and reason, and assigns it a new function in a new poetic realm, thus freeing it from the propagation of falsehood to which it had been lowered in the

¹ See Hamori, op. cit., ch. III.

² Ma'arrī, op. cit., p. 9, lines 1 f., 10.

past.¹

The following is a discussion of some aspects of Ma'arrī's recasting of the literary heritage.

5.2.1. Rhyme

The combination of old and new in the Luzūmiyyāt is most apparent in its rhyme scheme. In the preface, Ma'arrī has undertaken a thoroughgoing analysis of traditional rhyme technique and terminology, to explain with lucidity the extent to which the Luzūmiyya rhyme is a development of traditional technique.

One motive for writing the preface in this form may have been an attempt on the part of the poet to justify the newness of his venture by pointing to its roots in tradition, in order to preempt criticism from the quarters of ignorance or exorbitant conservatism. Indeed, he embarks on his discussion of qāfiya terminology²

”مخافة ان يقع هذا الكتاب الى قليل المعرفة بتلك الاسماء”

After explaining the conventional rules of the rhyme and discussing examples of their modification and infringement, the poet states the three additional principles to which he subjected himself in the composition of the Luzūmiyyāt.

”وقد تكلفت في هذا التاليف ثلاث كلف الاولى ان ينتظم حروف المعجم عن آخرها والثاني ان يجيء رويّه بالحركات الثلاث وبالسكون بعد ذلك والثالثة انه يلزم مع كل رويّ فيه شيء لا يلزم من باء او ثاء او غير ذلك من الحروف”³

The three rules determine the form of the Luzūmiyyāt

¹ Ma'arrī's notion of ṣidq and kadhib in poetry is reflected in Jurjānī's discussion of this topic (see op. cit., pp. 249 ff.). According to the latter, ṣidq may denote "items of wisdom, compatible with reason" (p. 250, lines 4-6), a definition which clearly points to Wisdom poetry, and agrees with the arrowed practice of the Luzūmiyyāt.

² Luzūmiyyat, vol. I, p. 9.

³ Ibid., vol. I, p. 32, lines 5 ff.

on three different levels. The first affects the shape of the work as a whole: The adoption of every letter of the alphabet (including alif and hamza) as rawiyy divides it into twenty-nine sections.

The second rule affects the shape of these sections: they are divided into four units (fuṣūl) each, depending on the vocalisation of the rawiyy. The exception here is the section rhyming on alif--it can only have one vowel, fatha. Thus the work consists of altogether 113 units, i.e., the twenty-eight letters of the alphabet multiplied by four, plus one for the section on alif.

As to the third rule, it affects the shape of the individual poems by requiring each rawiyy to be supplemented by an additional letter.

In contrast to the first two rules which had never before been adopted by any poet,¹ the third one from which the title of the work is derived, is an invention of the past (luzūm mā lā yalzam is in fact the rhetorical term for this particular rhyme technique). According to Ma'arrī, Kuthayyir was the first to have composed a poem with a reinforced qāfiya.

The adherence to these constraints alone is sufficient to make the Luzūmiyyāt an unprecedented poetic creation. The Dīwāns of the poets had in the past been collected and ordered according to the qāfiya of the poems. Ma'arrī inverted the procedure: he extended the traditional method of classification into a comprehensive system, and along these guidelines, composed a complete Dīwān as a unit. The manner of phonological

¹ However, Ma'arrī's attempt seems to have been anticipated to a degree in rajaz poetry. M. Ullmann mentions an urjūza mukhammasa the rhymes of which run through the whole alphabet, Untersuchungen zur Rajaz poesie (Wiesbaden, 1966), p. 52. Similar comprehensiveness is found in the Maqsūra of Ibn Durayd the rhyme words of which are said to include most words ending on alif maqsūra, Sharḥ Maqsūrat Ibn Durayd (Cairo, 1961), p. k.

classification thus determined the form of the composition.

In Arabic poetry, Ma'arrī's attempt appears to have remained unique, but there are other examples of such a comprehensive and systematic approach to artistic creation. One is the "Well-tempered Clavier" by Johann Sebastian Bach. The composer explored all twenty-four tonalities in his preludes and fugues, rather like Ma'arri who explored all 113 possible vowelled and unvowelled rhyme letters.

Abū 'l-'Ala's three constraints amount both to an extension of range and a restriction of freedom. The scope of the qawāfiy is extended into regions hitherto hardly explored --certainly not with the same thoroughness. The choice of rhyme words in individual poems, on the other hand, is greatly reduced.

However, such a drastic imposition of order and technical difficulty does not impoverish the poetic range. Its purpose is, on the contrary, to enrich its variety.

Each of the three rules in fact widens the palette of sound in the collection by giving rise to certain new or unusual patterns.

Rule one enriches the collection by the inclusion of unusual rhyme letters, like dhā', zā', dād, zā', etc.

Rule two affects the vowels. It provides variety by requiring the comprehensive declension of all rawiyys.

The third rule, finally, greatly increases the number of possible qawāfiy. Instead of the ordinary 113 (rawiyy plus vowel), the imposition of luzūm mā lā yalzam creates, in theory, over 5,000 different possibilities. Furthermore, Ma'arrī's rules do not only affect the external shape of the Luzūmiyyāt. They have a great influence on the texture of the individual poems.

This is evident even on purely theoretical grounds. The reinforced qāfiya restricts the lexical choice of rhyme words; by imposing a certain vocalic pattern, it also limits the range of morphological patterns a rhyme word can assume. Both factors have inevitable repercussions on phonology and syntax and all of these affect the semantic structure.

This process is particularly pronounced in poems like text XIV where Ma'arrī, due to an alliterative style, restricts his freedom of choice still further. (This poem is analysed at the end of the chapter.)

The truth of the axiom can, however, also be demonstrated with the example of the quatrain quoted at the beginning (text XIII) which is not as rich in rhetorical figures.

(a) The Structural Importance of the Rhyme Word

That meaning and form of the rhyme words have an important function in the structure of a poem was evident in the zuhdiyya of Abū 'l-'Atāhiya: one may recall the IIIiform verbs as rhyme words in sections A and C of the poem.

The same is also the case with Ma'arrī's quatrain. The semantic relationship between lines one and three, and two and four has been mentioned. This development is marked by the rhyme words themselves.

Mubīh in line one refers to God who permits the pious man to cater for his modest needs.

Tasbīh in line three describes the relationship between man and God from another angle: God provides, and His glorification is the best man can utter.

In contrast to lines one and three which thus centre on the positive--divine mercy and human piety--the remaining two lines point to the evil in man and the world. The rhyme

words qabīh and dhabīh, morphologically identical, express the connection also semantically.

The former, qabīh, denotes the depravity of man, while the latter, dhabīh, illustrates the prevalence of evil in the world as it portrays "Aries" slaughtered by the daggers of fate.

Thus there is a symmetric relationship between the meaning and function of the rhyme words which reflects the structure of the quatrain as a whole. Mubīh and dhabīh express the negative and positive poles of being: the grace of God and the evil of time. Qabīh and tasbīh express the reflection of these poles on the human being, the evil in man, and his submission to God.

As has been remarked, this structural importance of the rhyme word is in itself nothing new. However, due to the rule of luzūm mā lā yalzam, the choice of possible rhyme words is drastically restricted. This must considerably increase their influence on the texture of a poem.

(b) Morphological Limitation

The morphological structure of the rhyme word is determined by the metrical structure of the poem. In the quatrain it has to agree with the third foot of the catalectic version of the meter kāmil, i.e., $\cup\cup-$ or $- - -$.

In the case of an ordinary qāfiya (e.g. hā' madmūma with yā' or wāw as choice of ridf), the lexical and morphological possibilities are very wide. As long as the third radical is hā', the rhyme word can have forms like fa'īl, fa'ūl, fu'ūl, maf'ūl, taf'īl, fi'īl, mif'īl, fu'lūl, fi'līl, 'īl (e.g., rīh), 'ūl (e.g., būh), etc.

In the case of the qāfiya bīhū, the morphological choice is restricted to five derivatives of the sound triliteral verb, the second and third radicals of which must be bā' and hā' (Fayrūzabādī lists eleven such roots): fa'īl, taf'īl, fi'līl, mif'īl, fi''īl. The latter three are rather uncommon and Ma'arrī does not use them. Instead, fa'īl occurs twice.

The only other morphological and lexical possibilities are some derivatives of the IV form of the hollow verb bāha: ubīhu, tubīhu, mubīhu. The latter occurs in the poem.

This shows how much both the lexical and morphological range of possible rhyme words is restricted by the rule of luzūm mā lā yalzam. Since rhyme words are generally important, a restriction in their choice must increase their dominance.

This is especially so in very rare or difficult rhymes, or in long poems where the stock of possible rhyme words is widely explored.

Thus one may conclude that, as the method of classification determines the overall form of the Luzūmiyyāt, so the rule of the reinforced qāfiya influences the texture of the individual poem.

(c) Phonological Dimension

Another level on which the influence of the rhyme word can be perceived is that of phonology. The phonological interplay between the line and its rhyme word has two aspects, the second being an extension of the first:

(1) Anticipation of the letter preceding the qāfiya. This letter, in fact, becomes a focal point of attention in poems with a Luzūmiyya type qāfiya.

siwāray	sawārī	(9)
shiwāri	shawārī	(10)
	mishwārī	(11)

Such clusters of words illustrate a paradoxical effect of the Luzūmiyya style: in its very restrictiveness, it is a source of variety. Due to its constraints, it gives the poet the opportunity to explore the lexical range of the language to new depths and embellish his verse with a great spectrum of words of similar complexion, so that excitement and colour is created by the dissimilarity of the similar.

(d) Conclusion

(1) The rhyme scheme of the Luzūmiyyāt, a result of the constraints imposed by Ma'arrī, determines the order of the collection.

(2) It has a considerable influence on the texture of the individual poems. Due to the lexical and morphological restriction of choice as well as the compulsion to use difficult rawiyys, the determining role of the rhyme word is increased.

This applies especially to long poems, poems with rare qawāfī, and poems where, due to paronomasia, the phonological pattern of the qāfiya becomes an element of overriding dominance.

(3) The rhyme scheme is instrumental in creating a great palette of variety in the collection: it imposes an extension of the types of rawiyy beyond the ordinary range, and greatly increases the number of possible qawāfī.

(4) The rule of lu ūm mā lā yalzam also gives rise to variety within the texture of individual poems, since the greater the similarity between the rhyme words, the more conspicuous the differences between them. In the "alliterative style", the effect of variety is increased as the letter

preceding the gāfiya becomes a base for the juxtaposition of clusters of homonyms.

Thus order (points (1) and (2)) and variety (points (3) and (4) are essential characteristics of the rhyme scheme Ma'arrī devised. In view of its nature, the magnitude of the enterprise of the Luzūmiyyāt appears clearly.

Its poetry represents a comprehensive amalgamation of language around the subject of asceticism. The amalgam is combined and structured by the rhyme. The poems in each rhyme section explore a different sector of language since their linguistic texture must change in accordance with rawiyy and gāfiya. Together, these sections make up an all embracing unity as the rhyme letter progresses from hamza to yā'.

5.2.2. Lexicon

(a) General

One of the merits--and also one of the difficulties --of the Luzūmiyyāt is the great richness of its vocabulary. This is in part the result of the difficult rhyme scheme which requires a full use of the lexical range of the language. Yet in many poems (like in text XIV), Ma'arrī goes beyond the requirements of luzūm mā lā yalzam in his usage of rare and difficult words.

Such poems seem designed to bring to the fore the lexical and semantic range of related words. The rhetorical device which more than any other acts as an instrument of search and analysis in this is paronomasia.

One can distinguish two forms:

(1) Paronomasia serving to contrast different meanings of words derived from the same root, or different shades of meaning of one word.

(2) Paronomasia serving to combine words of different root, or clusters of words of different root.

Even though Ma'arri employs them with unparalleled dexterity, neither of these usages is particular to him. What is special in his poetry is the manner in which these forms of paronomasia become vehicles of a subtle and wide ranging scrutiny of the meaning of words and the relationships between them.

This is best illustrated by some examples.

With regard to (1):

The word kūr with its plurals akwār, ku'ūr, akwur, kīrān, occurs frequently in poetry and hadīth in the meaning of camel saddle (rahl). This is the meaning it has in the following line:

ثلاث مآرب عنس وكور ونهيج قد ابان فهيل بكور¹

In line 23 of text XIV figures the plural form akwār:

لو فكرت طلب الغنى في ناهل ال م أوار ما قعدت على الأكار ٢٣

The rhyme word akwār is, as can be seen from the context, most likely to be the plural of kūr in the meaning cited above.

Akwār at the beginning of the second hemistich, however, may have several meanings:

(a) it may be the plural of kawr, i.e., a great herd of camels. In this sense it balances the word ghinā "wealth", since herds of camels in themselves are wealth.

So the phrase ṭulub al-ghinā, "seekers of wealth", is antithetically parallel to dhāhib al-akwār, "the passing away of wealth". The avaricious are thus reminded of the

¹ Luzūmiyyāt, vol. I, p. 324, line 4.

transitoriness of the gain they seek by the picture of the vanishing herds.

(b) A second meaning of akwār which confirms the parallelism of the compound while giving the line a more subtle undertone, is suggested by the prophetic saying

"أعوز بالله من الحور بعد التور"

Ma'arri uses the phrase himself in the Kitāb al-Fuṣūl wal-Ghāyāt,¹ where he explains it as al-naqṣān ba'd al-ziyāda.²

Dhāhib al-akwār in text XIV then could also be meant to refer to this prophetic saying (akwār being understood as the plural of kawr in the ḥadīth).

So the line not only admonishes the avaricious for their lack of insight. Law fakkarat fī, "if they but thought of" also evokes the prophetic saying and implies censure for their lack of pious restraint.

(c) To discuss a third possible meaning of the word --one suggested by the footnote in the edition--it is best to turn to another line where the poet himself supplies a commentary.

واتت على الاكوار جمع التور والكور المسرج ذنه الاكوار³

Akwār in the first hemistich is the plural of kūr, "camel saddle" as well as kawr, "herd of camels or cattle". The adjective musarraḥ, "driven to the pasture ground", illustrates the meaning of kawr.

The rhyme word akwār is explained by the commentary of the edition as an astronomical term; its meaning is given as 3,006 years⁴ and 36 years.⁵ I have not been able to find

¹ See Ma'arrī, Kitāb al-Fuṣūl wal-Ghāyāt (Cairo, 1938), p. 23, line 10.

² Ibid., p. 24, line 10.

³ Luzūmiyyāt, vol. I, p. 337, line 1.

⁴ Ibid., vol. I, p. 337, note 2.

⁵ Ibid., vol. I, p. 402, note 5.

the word attested in precisely that meaning, but it is clearly derived from kawr "winding", and hence "rotation", "cycle". In that sense it is probably a synonym of dawr, adwār.¹ Bint al-Shāfi' explains the word in this meaning in the Risālat al-Ghufrān, where Ma'arrī speaks about a time "one or two cycles before the creation of Adam".²

قبل ان يخلق الله آدم بكور أو كورين

Thus in the line above, the eons, the cycles of time, "overcome" ('atat 'alā) their namesakes, the camels and their saddles. This meaning of akwār may also apply to line 23 of text XIV: the seekers of wealth ignore dhāhib al-akwār, the passing cycles of time which will bring them to their deaths.

Ma'arrī's treatment of akwār makes clear his technique of lexical and semantic exploration by means of paronomasia. The well-known meaning of the word is contrasted with its obscure counterparts, and the reader, in his attempt at understanding, is made aware of the ambiguities and recesses of meaning contained in the word.

Another aspect of this poetic scrutiny of related words is the technique, already mentioned in connection with the rhyme scheme, of introducing a great number of words derived from the same root into a poem. An example is the four derivatives of the root hwr in lines 5 and 6 of text XIV.

The purpose of such passages is not merely the creation of intricate word plays for their own sake. They are part of an exploration of language and meaning which characterizes the Luzūmiyyāt as a whole. In the same way as all possible

¹ Explained by Bīrūnī, The Book of Instruction in the Elements of the Art of Astrology (London, 1934):

"سنون معلومة العدد يعون فيها امر ما الى حاله بعينه"

² Ma'arrī, Risālat al-Ghufrān (Cairo, 1950), p. 198, line 8.

qawāfi are brought into play, the vocabulary of the language is given presence in its breadth, and the scope of meaning of individual words is unfolded.

As with the three constraints of the rhyme scheme, the technique of word exploration can result in an effect of richness and variety. Such is the case in another poem rhyming on rā', where Ma'arrī, in the space of five lines combines eight derivatives of the root srr: surur (wrinkle), sarrā' (joy), sirar (umbilical cord), sarra (to give joy), asarru (camel wounded on the chest), sarar (wound on the spot of the camel's chest which touches the ground), sarāra (bottom of a valley), and surār (pl. of sarīr, throne).¹

With regard to (2):

Subtle investigation of meaning and creation of morphological and semantic variety also characterize the second function of paronomasia: the combination of words of different roots.

Text XIV contains numerous examples. The jinās tāmm in line 1b joins two words of different root bawār ("perdition" from bwr) and bawārī ("emaciating" from bry). In spite of their different provenance, the line supplements their phonological identity by associating their meaning. Bawārī, the word which describes the gazelles as "emaciating" also denotes the effect this quality has on the lover: it brings bawār, "perdition".

An effect of variety, similar to the interplay of the derivatives of srr in the poem above, is created by the rhyme words of lines 15, 16, and 18: ṭawārī (from ṭwr), ṭawārī (from ṭr'), and tawārī (from wry). Each word has a different

¹ Luzūmiyyāt, vol. I, p. 315, bottom line f.

meaning, is derived from a different root, and has a different morphological form, but all are closely related in sound.

Jinās al-tarkīb and jinās mulaffaq, paronomasia in which one or both elements are made up of compounds of words, plays a similar role. There is one example in text XIV: in line 4, fawārī in the first hemistich is derived from fry, while the rhyme word fa-wārī is a compound combining the particle fa with the present participle of wry.

(b) Technical Terms

Another facet of the broad linguistic spectrum of the Luzūmiyyāt is the frequent use of technical terms derived from philology, astrology, theology, and other sciences. It gives rise to what 'Abd Allāh al-Ṭayyib critically called "scholars' verse", yet such passages should not be seen as odd or incidental deviations from an artistic norm, but as an integral part of the poetic venture.

Imagery derived from metrical terminology, for instance, may not appeal to the lyric sense, but it accords with the all-inclusive re-creation of language in the Luzūmiyyāt. Also, the use of technical terms not infrequently provides for humour:

فلا تسرعن فان السريع يوقف حقا كما تعلم
فان قلت ثانيه لا وقف فيه قلنا ثالثة اصلهم

The riddle of this couplet lies in the puns between the normal and technical meaning of words (al-tawjīh).

The first line contains an ironic reference to the fiction with which the grammarians construct the basic form of the metre sarī'. According to them it is:

mustaf'ilun mustaf'ilun maf'ūlātu
- - √ - | - - √ - | - - - √

¹ Luzūmiyyāt, vol. II, p. 277, lines 6-7.

However, no poet is known to have used this form. In defence of their theory, they assert that the last foot is always mawqūf, "stopped" by losing its terminal short syllable. This is what Ma'arrī refers to when saying that the "quick one is in reality made to stop": in practice, the metre sarī' always loses the final syllable.¹

The second line of the couplet must be read within the same circle of terms: the second form of the metre sarī' contains no wagf, i.e, it loses no syllable:

mustaf'ilun	mustaf'ilun	fā'ilun
- - √ -	- - √ -	- √ -

The third form on the other hand, is aṣlam, a word which in its technical sense means "shortened with respect to verses":²

mustaf'ilun	mustaf'ilun	fā'il
- - √ -	- - √ -	- -

An example like this shows how the Luzūmiyyāt explore language by unfolding the various meanings of words. In this case Abū 'l-'Alā achieves three things in one: the fiction of the grammarians is ridiculed, technical terminology is led ad absurdum, and still the underlying purpose--admonition, wa'z--is fulfilled.

The inclusion of such metrical images as well as others derived from astrology, theology, or jurisprudence, is part of one phenomenon, namely, Ma'arrī's tendency to adduce material from the entire cultural horizon to express the basic set of ideas.

¹ See 'Abd Allāh al-Ṭayyib, al-Murshid ilā Fahm Ash'ār al-'Arab wa Sinā'atihā (Beirut, 1970), pp. 143 f.

² See A. de Biberstein Kazimirsky, Dictionnaire Arabe Français (Paris, 1846).

(c) Names

The proper names which abound in the collection, fulfill a function similar to that of the technical terms. Pre-Islamic tribes, medieval scholars, ruling dynasties, kings and local governors as well as geographical toponyms are all absorbed into the orbit of asceticism.

The proper names add to the richness of the lexical and morphological spectrum. Often they form part of a paronomasia, in which case their quality as proper names recedes in favour of their quality of sound. Through this technique, of which Abū Tammām is the first master, the use of names becomes another aspect of the exploration of language in the Luzūmiyyāt.

The following are some examples to illustrate the different contexts in which proper names may appear.

(1) In line two of text XIV occurs the name of a pre-Islamic shrine:

بيض دوار للقلوب أنسها عين بدو أروعين دوار

By the time of Ma'arrī, the heathen sanctuary at Dawār would certainly have disappeared. Yet the name lived on as a literary topos, evoking ancient scenes by allusion, for instance, to the Mu'allaqā of Imru' al-Qays:¹

فعلن لنا سرب كأن نعاجه عذاري دوار في ملأ مذيل

(2) With the second example, I leave the field of paronomasia for the rhetorical figure ittifāq in which the etymological meaning of a name is made the basis of a word play

اصاب الأخفشين بصير خطب اعاد الأعشيين بلا حوار²

The "two al-'A'shā's" are the poet al-'A'shā al-Akbar

¹ See Bustānī, op. cit., vol. 1, p. 36.

² Ma'arrī, op. cit., vol. 1, p. 396, lines 13 f.

(d. 629) and al-'A'shā Hamdan (d. 702), while the "two al-Akhfash's" must refer to the grammarians of that name, of whom there are several: al-Akhfash al-Akbar (d. 793), al-Awṣaṭ (d. 830-835), and al-Aṣghar (d. 928).

The names also have a literal significance to which the wording of the line makes allusion: 'a'shā means night blind, akhfash its opposite, day blind.

A literal translation indicates the grotesque humour of the line which, in its riddle-like character, is reminiscent of the couplet on the metre sarī':

An all-seeing mishap afflicted the two who are
blind by day and dumbfounded the two who are
blind by night

In conclusion, I stress two aspects of the use of proper names:

(1) Their adding richness and colour to the linguistic spectrum. This is exploited morphologically and phonologically by paronomasia, semantically by puns (e.g., ittifāq, ishtiḳāq) on the etymological meaning.

(2) Like the technical terms, the proper names in their number and variety make the Luzūmiyyāt a cultural mosaic. By evoking the sciences, historical events, and numerous aspects of the literary heritage, the names bring to the fore the whole spectrum of contemporary learning.

5.2.3. Modes and Motifs

The poetry of the Luzūmiyyāt is a recasting of the modes, motifs, and forms of the literary heritage.

Ma'arrī's treatment of the thematic elements of this heritage has two aspects:

(a) The preservation of the aghrāḍ as "semantic

fields" encompassing several lines, and their adaptation to the doctrine of asceticism.

(b) The break-up of the aghrāḍ into semantic components (motifs) and the free combination of these.

With regard to (a):

This approach is somewhat less common. Not many poems begin, like text XIV, with a nasīb of several lines, and other aghrāḍ are equally rare in a prolonged form.

Always, however, the traditional significance of the mode is changed since it is reinterpreted in the light of asceticism. The discussion of the leitmotifs¹ will touch upon the modified function of nasīb and raḥīl: both are symbols of the afflicted condition of man: his seduction by the deceptive pleasures of al-dunyā, and his suffering during a "night journey" which ends only in death.

Other aghrāḍ are similarly revalued; the merry drinking scene of the khamriyya, for instance, comes to illustrate the folly of mankind: delving into intoxication, man forsakes his most precious possession, reason.

A characteristic example of such reinterpretation is the waṣf al-dhi'b, the wolf description in vol. II, p. 284, lines 10 f (text XV). The theme is not uncommon in Arabic poetry: the most celebrated example is no doubt the wolf description in the Lāmiyya of Shanfarā.² Buḥturī, too, had taken up the theme in his youth.³

In the two older poems, the heroic nature of the protagonist is mirrored in the figure of the wolf. His ferocity and resilience, his defiant resistance of hunger and

¹ See below, 5.3.1.

² See Bustānī, op. cit., vol. 1, pp. 7 f.

³ See Buḥturī, op. cit., pp. 740 ff.

adversity and, in Buḥturī's poem, his courage in the final hour illustrate the moral ideal of muruwwa.

Ma'arrī approaches the theme from a different angle. The wolf's behaviour is not an image of virtue, but of vice:

١ لو كان يدري اويس ما جنت يده لاختر دون مغار الثلة العدمما
٢ فان من اقبح الأشياء يفعلها شاكى المجاعة يوما أن يريق دما

Lacking reason and understanding, the wolf is ignorant of the true meaning of his actions and commits the "vilest of deeds".

Like the older poets, Ma'arrī dwells on the solitary resilience of the animal with admiration and awe, but his moral considerations prevail. Two lines in the middle of the poem juxtapose animal nature and ethic spirit in their difference: the wolf steals and devours all he can while man in his penitence must renounce.

٧ جمعت في كل رى سلة وردى نفس فهلا سرقت القرص والحدما¹
٨ قد يقصر النفس اعظاما لبارئه على القفار منيب طالما ائتما²

The two lines contrast strongly with the ideology of muruwwa as it is expressed in the same theme. Traditionally, wolf and hero are not rapacious hunters living out their murderous instincts. On the contrary, both are portrayed living a life of hunger and facing a cruel fight for survival:

وأغدو على القوت الزهيد كما غدا أزلّ تهاداه النتائف أطحل³

Shanfarā and the wolf are out for the meagre diet they can procure in the wilderness. The contrasting parallelism

¹ NB the word play: qurs and ḥadam can mean sundisc and heat as well as bread and oven.

² Luzūmiyyāt, vol. II, p. 285, lines 1-2.

³ Shanfarā, Lāmiyya, line 26. On the companionship between man of muruwwa and wolf, see also the wolf section in the Mu'allaqā of Imru' al-Qays as well as Farazdaq's nightly encounter with a wolf (Bustānī, op. cit., vol. II, p. 129).

of animal nature, the other orientates his ideal towards the divine.

Ma'arrī's revaluation of the traditional wolf description illustrates how the literary heritage is absorbed and reinterpreted in the Luzūmiyyāt. Topoi and imagery of one poetic tradition are moulded to express contrary moral codes: muruwwa and zuhd.

With regard to (b):

The break-up of the aghrāḍ into thematic elements and their free combination in individual poems is the most characteristic and interesting technique of composition in the Luzūmiyyāt.

Some of these thematic elements function as leitmotifs;¹ while evoking their "mode of origin", they acquire a new meaning in the context of Luzūmiyya ideology. One such motif is the jewelry of the damsels of the nasīb which, in the Luzūmiyyāt, comes to signify the "'awāriyy",² the human possessions which alone remain when their owners depart.

The associations such thematic elements evoke with the traditional aghrāḍ is an abundant source of poetic richness and subtlety which Ma'arrī exploits throughout the corpus.

This use of conventional imagery gives many passages in the work a symbolist quality. This is because Ma'arrī consistently employs the motifs not for their mimetic value but for the significance they have attained in the poetic tradition.

Detached from their mimetic base, the motifs become ambivalent and acquire the intangible multivalence of symbols. This gives rise to the mysterious vagueness which veils many a line in the work.

¹ See below, 5.2.1.

² See text XIV, 17.

The symbolic nature of the poetic motifs enables Ma'arrī to combine them freely without having to follow any outward sequence of events. As will be shown in the analysis,¹ coherence resides in abstract factors: the interplay of linguistic forms and the progress of thought as it is visualized in stages through the symbolic content of the motifs.

In the following poem (text XVI) the properties of this technique of composition are evident in their effectiveness and originality.

Each of the first five lines presents an aspect of the message of asceticism in the guise of an image derived from a mode of the traditional qaṣīda. The last line concludes with a satirical pointe:

خُمرت من الخمار وذاك نحس ²	1	وأما من خمارك فهو سعد
ونفسك ظبية رتعت بقفر	2	يراقب أخذها المغوار جعد
وزينبان أصابتها المنايا	3	فهند من وسائقها ودعد
جرت عاداتنا بسقوط غيث	4	تدلّ عليه بارقة ورعد
شورر الدهر أكثر من بنيه	5	فقبل سطت على أم وبعده
تعجلّ ميت بالهلك نقدا	6	فمرّ وعنده للبعث وعد

(1) The first hemistich of line 1 alludes to the mode of khamriyya while evaluating the theme in accordance with the moral code of the Luzūmiyyāt. Chastity and purity are contrasted with the hangover of the boon companion. Other, more lengthy resumptions of the khamriyya themes explain Ma'arrī's grievances against the drinking of wine.³

(2) The second line recalls the wasf section of the

¹ See below, 5.4.

² "Najs" in the edition is probably a misprint. The manuscripts BR. Or.3160 and Or.5319, as well as the 1886 Bombay edition agree on naḥs. Furthermore, naḥs and sa'd are frequently contrasted (see Luzūmiyyāt, vol. I, p. 268, line 10).

³ See, e.g., ibid., p. 215, lines 4 f.

pre-Islamic qaṣīda where the portrayal of a gazelle attacked by hunter or wolf is a standard theme. The very wording of the line is reminiscent of ancient models. The words biqafr yūrāqibu evoke the phrase qafr al-marāqibi in Labīd's Mu'allaga (line 27):

بأحزة الثلثوت يرباً فوقها قفر المراقب خوفها آرامها

The wild ass fears the hidden dangers of the wilderness which also threaten the life of the gazelle in Ma'arrī's line.

(3) The names Zaynab, Hind, and Da'd, in line three evoke the traditional figure of the beloved. The motif is treated in Luzūmiyyāt fashion: the damsels--by convention young, beautiful, and desirable¹--are portrayed as a flock shepherded by death.

(4) The rain motif in line 4 is also an ancient part of the poetic tradition. It frequently figures in the aṭlāl mode when the poet describes the rainfalls on the deserted camp site. It is also found in the rithā', when rain is wished on the tomb of the deceased, as well as in storm, spring, and garden descriptions.

(5) The statement in line five is the first and only to belong to the mode of ḥikma proper, evoking the traditional lamentations over mortality and transience, as well as the Qur'ānic topos of the umam khāliya.²

The varying provenance of the motifs in the first four lines does not create a lack of cohesion since there is a subtle interrelation of imagery and argument. Naḥs and sa'd in line 1 refer to an idea alluded to again in the last line of

¹ None more so than the Najdī princess evoked by the name Da'd, whose beauty is celebrated in the qaṣīda yatīma (see Bustānī, op. cit., vol. III, pp. 331 ff.)

² See J. Wansbrough, Quranic Studies (Oxford, 1977), p. 3.

the poem: al-wa'd wal-wa'id,¹ the heavenly promise and threat. Purity is a good omen because it will ensure ultimate bliss, while defilement forebodes evil.

The second line illustrates this meaning. The operative link with the line above is the word khimār, veil. It refers to the veil of protection with which man must cover his soul to keep "her" away from the gloating eyes of sinful temptation: she is like a gazelle innocently grazing while evil in the form of the wolf is lying in wait for her. Thus she must be shielded to retain her chastity and purity.

Line 2 also has other connotations suggested by the poetic tradition. Zabya evokes the beloved of the nasīb, and the wolf's attack expresses not only a moral but also a physical reality: namely the unrestrained sensual urge (alluded to in line 11 of the wolf description, text XV), as well as, in the last resort, the threat of death.

These connotations are taken up in the third line of the poem: Zaynab (a conventional name of the beloved) appears, victim of the fates of death.

The second tristich of the poem relates to the first in a manner reminiscent of the techniques of sectional parallelism observed so far. While the first tristich dwells on specific situations (the aftermath of drinking, the gazelle grazing, the death of Zaynab), the second makes statements of general validity. In its sequence, the second tristich resumes notions of the first: the suggestion of wine in line one is reflected by rain in line 4, the suggestion of restraint (veil) by the notion of release (falling of rain, thunderstorm). The attack of the wolf (line 2) is mirrored by the onslaught of

¹ See also the preceding poem in the corpus, vol. I, p. 259, line 8.

time (line 5), the death of the women (line 3) by the fate of the dying man (line 6). The latter connection is amplified by an active/passive contrast: the women are driven as a flock (wasā'iq), the man, in vain hope, is himself the one to move (marra).

The fourth line is perhaps the most important, certainly the most mysterious of the poem. It introduces the general statements of the conclusion: "as we are accustomed to the falling of rain", so the evils of time will never cease to befall the nation.

The line also comments on the tristich that precedes it. It substantiates the statement of line three by illustrating it with a general example: if Zaynab dies, so do Hind and Da'd; in the same way, thunder and lightning bring rain in their wake.

Neither of these statements **is** to be understood in strictly logical terms: rather, they are associations of events which may be expected to occur together.

The real substance of the line, however, does not reside in these purely illustrative relationships, but in the literary allusion of the theme. Not only does it have a long heritage in the poetic tradition, it is also one of the leit-motifs of the Luzūmiyyāt.

The poems with the rawiyy of 'ayn-dāl contain particularly frequent examples, because the word for thunder ra'd, ru'ūd, figures as rhyme word.

قد بدالى من المنايا بارقة آذنت برعد¹

احاذر السيل ومن لى بضجاة اذا أسمعنى رعد²

These two examples are sufficient to show how the

¹ Luzūmiyyāt, vol. I, p. 290, line 9.

² Luzūmiyyāt, vol. I, p. 276, line 10.

thunderstorm in line 4 must be understood: it is a reference to death. Lightning and thunder are the awesome signs that announce it, and the coming of the rain symbolizes death itself.

When expressing fear of the "torrent" in the line above, Ma'arrī clearly is not thinking of the beneficent and reviving spring rain of the rabī'iyāt. What comes to mind at the phrase 'uhādhiru al-sayla is the catastrophic storms of the type described by Imru' al-Qays in his Mu'allaqā.

Line four in the poem, however, suggests a different interpretation. Ghayth is not a torrential downpour, but, on the contrary, "rain that is productive of much good."¹ In this sense, the line does not conjure up the fear of death, but expresses longing for it as relief and end to suffering.

It is characteristic of the Luzūmiyyāt that rain, a motif which often signifies consolation and revival, should here be equated with death.²

Line four is thus the best example of what can be called the "symbolist" style of the Luzūmiyyāt. It has no narrative connection with what precedes or follows it, and acquires its meaning exclusively from the general context and the literary echoes it evokes--echoes of other poems within the collection as much as of the literary heritage as a whole.

It is clear that without some knowledge of the poetic tradition, it would be difficult to do justice to this work. The sequence of motifs might appear arbitrary, their meaning dubious. Seen in the literary context, however, the poem is a carefully composed miniature.

The ancient motifs are preserved and yet changed.

¹ Lane, Arabic Dictionary.

² For similar examples with respect to light imagery, see below, p. 199.

They derive their meaning in the new context by association with the old: each image carries the reverberations of the past into a new sphere.

(c) Conclusions

Ma'arrī's use of words and motifs in the Luzūmiyyāt exhibits a similar pattern to his use of rhyme technique and his exploration of the lexical spectrum.

(1) The tendency towards comprehensiveness evident in the rhyme scheme and the lexical scope also characterise the poet's treatment of the thematic heritage of poetry. All major modes and motifs are included, with, it must be added, a special predilection for those of pre-Islamic origin.

(2) Just as Ma'arrī explores the semantic range of individual words with their ambiguity and multiplicity of meaning, he also exploits to the full the suggestive and associative potential of the modes and motifs.

(3) Related to this is what I called the "revaluation" of the poetic heritage. The traditional significance of the modes and motifs is changed in accordance with the doctrine of asceticism which thus emerges as a constraint of subject matter in addition to the three constraints pertaining to the rhyme scheme.

(4) By drawing on the poetic heritage in its entirety and using the thematic stock both in traditional form and free combination, Ma'arrī has transformed the poetry of zuhd from a somewhat limited type of verse to an all encompassing form of the greatest richness and variety.

It follows that the Luzūmiyyāt are no longer poetry of a certain mode, but, in abrogating all previous forms, lay claim to the quintessence of the art.

5.3. Variation

5.3.1. Leitmotifs

The 1,592 poems in the Luzūmiyyāt centre on one basic set of ideas. "All things counter, original, spare, strange" in the universe of language Ma'arrī has gathered and combined in ever new patterns to express his vision of these essential truths.

Frequent repetition of certain concepts and motifs is thus unavoidable, but this potential agent of monotony has been turned into a source of richness. The repetitions, however numerous, are never uniform but tirelessly express the underlying idea in different and contrasting guises, so that the Luzūmiyyāt appear like a formidable set of variations with the ethics of asceticism as their theme.

The most important elements of these variations are the leitmotifs: certain lexical items, motifs, or concepts which frequently appear in different forms and contexts. Most of these originate in the conventions of poetic tradition, but they are transposed and explored in a distinctly characteristic manner.

Tracing and comparing such leitmotifs provides a fascinating entry into Ma'arrī's work. They afford an insight into the nature of its composition while revealing much about its speculative content.

Given the vast scope of the Luzūmiyyāt, an exhaustive study of this kind requires a volume in its own right. In the following pages, I have undertaken a very selective analysis, sufficient, I hope, to convey an idea of the types, character, and function of these motifs.

(a) Darkness and Light

The adjective qabīh occurs in texts XIII and XIV, its relative in text XV:

حجاك أرتنه وهو قبيح	مرآة عقلك ان رأيت بها سوى ما في	٢
اخلاق انس للقبیح شوارى	يرقلن فى خلق الشوار وفوقها	١٠
شاكى المجاعة يوما ان يريق دماً	فإن من أقبح الاشياء يفعله	٢

The adjective is, in fact, a "lexical leitmotif": it qualifies the wickedness of animal nature. Together, the lines picture the moral significance of the word in its context: by means of reason, man can discern the vile side of his nature and learn to shun and combat it. However, the majority of mankind act like the travellers in the second example: they are out not to shun "ugliness" but to trade in it.

Qabīh refers to all that is evil: man's readiness to forsake the guidance of reason, to indulge in cruelty and greed, and to let himself be deceived by intoxication and superstition. The achievements of civilisation--state, commerce, religion--Ma'arrī sees as an offshoot of these evil qualities, as a result also of man's refusal to recognize the principal truths of existence from which alone morality can spring: his ignorance and his death

بنيتم على الأمر القبيح خيامكم	وألفيتم عن صالح الفعل خياماً
فيا ما أضلّ الناس عن سبيل الهدى	ولدهر لم يترك إياما ولا ياما ¹

Man's evil disposition is rooted in his nature (ṭab', gharīza, sajiyya, etc.).

فالتطيع فى كل جيل طبع ملامة	وليس فى الطبع مجبول على الكرم ²
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However, man is not alone or unique in this his disposition. His ṭab' is a reflection of the ṭab' of the macrocosm:

¹ Luzūmiyyāt, vol. II, p. 282, lines 1-2. 'Iyām and Yām are the names of two tribes (see ibid., note 2).

² Ibid., vol. II, p. 306, line 2.

في طبعنا الزيغ والفساد وهـ (م) ذَا اللّيل طبع لجنحه الخدر¹

The line requires some comment. It refers to two things in one: moral depravity and physical decay. This is evident in the meanings of zaygh and fasād; the former means both deviation (from the right path) and decline (e.g., of the sun from the meridian); the latter means viciousness, and, as the opposite of kawn (generation), it means decay.

So the line appears to state that man's evil disposition and mortality are innate qualities mirrored in the blackness of night. This is a suggestive image, but it seems clear from the formulation of the line and the deliberate juxtaposition of the ṭab' of man with the ṭab' of night, that Ma'arrī meant to express something more specific.

The poem from which the line stems does not offer any comment--it features there like an ideogram--but darkness and light occur as leitmotifs in many other works. In their allusion and variation, they clarify what is intended.

وكان الشرُّ أصل فيهم وكذا النور حديث في الظالم²

This line shows that the image above is more than an impressionistic statement; it conceals a rational judgement on the nature of the world. Just as darkness is the primary element and light secondary, so evil is man's natural disposition and goodness secondary--brought into being, one might conclude, by an act of reason and control.

This explains the moral aspect of the ṭab' of man in its relation to the ṭab' of night: zaygh and fasād (deviation and evil) are, like darkness, primary in the world.

The significance of the physical aspect of zaygh and fasād (decline and decay) is elucidated by another variation

¹ Ibid., vol. I, p. 347, line 11.

² Ibid., vol. II, p. 323, line 10.

of the same leitmotif. Ma'arrī says about "day":

¹ هو الجديد فيطويه الزمان بلى ويرجع الدهر إظلاما بإظلام

The light of day emerges from darkness, but time makes it decay, and darkness returns again triumphant.

Thus it would seem that the line has a second meaning quite distinct from the first. As far as the moral aspect is concerned, ṭab' of man and ṭab' of night correspond to one another. However, in the physical aspect, they are contrasted: the weakness of human ṭab' afflicted by mortality is countered by the triumphant blackness of night, the agent of death.

The double meaning of the line is supported by the connotations of layl: it not only means "night" in the literal sense, but evokes al-layāli the "nights"--the passing eons.

The discussion of this line illustrates how the manifestations of the leitmotifs relate to one another in mutual extension, modification, and definition. Having compared three lines on "darkness and light", the metaphorical overtones of the following quotation are evident:

² يرى الفكر أنّ النور في الدهر مُحدّث وما عنصر الأوقات إلا حلوكها

The "initiate" knows how to understand the metaphor --not only as a factual judgement on the nature of physical time, but as an allusion to the sinister forces that prevail in the world. This is proved by the line which follows it: it is an injunction admonishing man not to strive for power, not to emulate kings, the "most miserable of men":

³ فلا تغربوا في الملك تعصون بالظبي عليه فمن أشقى الرجال ملوكها

As so often in the poems discussed, the perception

¹ Ibid., vol. II, p. 306, line 5.

² Ibid., vol. II, p. 144, line 9.

³ Ibid., vol. II, p. 144, line 10.

of mortality leads to a moral resolve.

. * * * * *

The darkness/light opposition is the thematic raw material of other motifs in the Luzūmiyyāt. Yet, in spite of their difference in meaning, they all reflect one another and the more poems one reads, the more sensitive one becomes to the hidden allusions of many a metaphor which on the surface may appear simple or vague.

Darkness (dujā, dajinna, hundus, hulūk, layl, ḡalām, etc.) often stands for evil, ignorance, decay, death. It envelops the course of man's life who as muḍlij (night traveller) errs in a pathless tenebrous world.

Light (sirāj, daw', nūr, mishkāt, also ṣubḥ, kawkab, etc.) stands for goodness, guidance, and hope; the light (sirāj) of reason "may help the traveller to find his way".

It is impossible to describe shortly the great range of these related motifs, some of which also allude to the physical blindness of the poet (he lives in perpetual "darkness"). Certain usages, however, require to be mentioned.

Repeatedly, the poet wonders whether there is any salvation for man. One line puts the question in terms of the theme of darkness and light: will the night traveller be relieved by the appearance of dawn, or "are we all in eternal gloom".

أُفَيْتِ ضَوْءَ الصَّبْحِ نَاطِرَ مَدْلِجٍ أَمْ نَحْنُ أَجْمَعُ فِي ظُلَامٍ سَرْمَدٍ¹

Such contemplation upon the possibility of an after-life, or the reality of heaven and hell, Ma'arrī tends to leave unanswered. He repeatedly confesses his ignorance of the where and whither of rūḥ, the spirit or soul of man.²

¹ Ibid., vol. I, p. 295, line 2.

² See, .e.g.; ibid., vol. I, p. 211, lines 4 f.

Certain relief from the torment of life is only found in its termination, and the image of a hoped-for coming of dawn often conceals an allusion to the poet's longing for death.

A metaphor of this type figures in a septastich on page 207 of volume I. The poem sets out to present man's sorrow and to proclaim tugā as his only joy during the night journey of life. Then follows the middle line:

قد عيل صبرك والظلماء داجية فاصبر قليلا لعل الصبح ينبج¹

The pitch black night which erodes the perseverance of the traveller is none other than life itself: its sorrow, ignorance, and evil. That death is meant with the consoling reference to the coming of dawn is more than likely, especially in view of the poem's conclusion. It praises the men of virtue and reason (al-alma'iyūna) whose hearts are refreshed "by a matter certain and evident"

الألمعيون إن ظنوا وإن حدسوا ظننتهم، بيقين واضح ثلجوا²

Thus the poem seems to call on man to meet the sorrow of life with piety, to emulate the men of wisdom in their virtue, and to find consolation in the thought of certain death. This message agrees with that of many other poems in the Luzūmiyyāt.

Frequently the light/darkness motifs are less explicit. Whether the "light" refers to death, heavenly reward, to the guidance of reason, or merely to temporary relief, is often unclear.

The poetic impact of such lines does not lie in any single meaning which may have been intended but precisely in the ambivalence fostered by associations with similar images in

¹ Ibid., vol. I, p. 207, line 5.

² Ibid., vol. I, p. 207, line 8.

other poems.

This means that a line like the following which, taken out of context, may appear dull in its unqualified reference to nūr ba'd izlām is given numerous overtones of meaning as the reader invests the phrase with the associations of the leitmotif:

نرجو من الله رحبا إثر ضيقة من الأمور ونورا بعد إظلام¹

(b) The Equalisation of Opposites

أن الانام واقع في لجة وظلمة من أمره ملتجة²

Here the metaphor of the "darkness of life" is combined with another leitmotif which also describes the human condition. Its lexical nucleus is the word lujja; the black, fathomless ocean in which man is left to struggle helplessly.

The motif occurs in many variations but the basic meaning remains the same: it describes the mortals' helplessness in a world of chaos.³

In the "surge" of continuous creation and destruction, man's labour is senseless. The hopes, deeds, and lives of man are no more significant than ripples on the "water's surface".

This view has made Ma'arrī hark on a certain notion familiar from the strophe of the panegyric qaṣīda: the "stalemate condition", the description of the world as a place in which good and bad, positive and negative, in short, all opposed values cancel one another.

It represents one of the abstract leitmotifs of the Luzūniyyāt and I have called it the "equalisation of opposites".

¹ Ibid., vol. II, p. 307, line 8.

² Ibid., vol. I, p. 213, line 8.

³ As Wensinck has shown, the image of the "dark ocean" is one of the archetypes of Semitic literature, symbolising primeval chaos or death (see A.J. Wensinck, The Ocean in the Literature of the Western Semites (Amsterdam, 1918), pp. 1-5, 40-56).

The motif concludes text XIV:

٢٤ والنذب في حتم الهدان وذوالصبا كأخى النهى والذمر كالعوار
٢٥ ويقال إن مدى الليالى جاعل جبلا اقام كزأخر موار

In the following distich, the same is expressed in a different form:

يا ثلة في غفلة وأويسها الق رنى مثل أويسها أى ذيبها
سبحان مجمد رآكد ومقره وممير لجة زأخر ومذيبها¹

The conceptual framework of the couplets is remarkably similar even though they differ in orientation. The equation of the mystic Uways with his namesake (uways, i.e., little wolf) mirrors the equation of the virtuous and those devoid of virtue in line 24 of text XIV. The juxtaposition recalls the antithesis between zuhd and muruwwa, ethic spirit and animal nature as presented by the wolf description in text XV.² Uways³ was considered one of the most exemplary of pious ascetics and thought endowed with special powers of intercession.⁴ Yet in the face of death, he is no different from the wolf, symbol of unrestrained greed and destruction.

The second line of the two couplets counters the opposition of moral qualities with an opposition of natural elements and their state: water and earth, liquid and solid. Time turns the one into the other, God creates the one as he creates the other, and neither are superior or more lasting.

The compound lujjata zakhirin evokes the leitmotif

¹ Luzūmiyyāt, vol. I, p. 140, lines 2-3.

² See above, pp. 184 f.

³ On Uways al-Qaranī see A.S. Hussaini, "Uways al-Qaranī and the Uwaysī Ṣūfis" in The Muslim World, 1967, pp. 103-113.

⁴ Al-Hujwīrī relates that Uways will intercede for "a multitude of my people as many as the sheep of Rabī'a and Muḍar" (ibid., p. 109). With its reference to the "unsuspecting flock" (thalla fī ghafla), Ma'arrī's line appears like a comment on this tradition.

of the dark ocean; zākhirin mawwārī strikes the same note. The images bring to mind the condition of al-dunyā in which man must subsist: an unstable aggregate in which the constant change, "from liquid to solid", is itself symbolized by the image of the surging sea.

Yet there is also a significant difference between the two lines. In text XIV, water and earth are seen as subject to time whose action is destructive. In the corresponding couplet, however, the condition of the two elements is attributed to the power of God. Solidity and liquidity are not stations of meandering time, but awe inspiring signs of divine supremacy, states of God's power.

The similarity and difference between the two couplets illustrates the unifying function of the leitmotifs and the different guises in which they may appear. The second line of both couplets views the condition of the material world from two contrasting angles (time-destruction/God-creation), while expressing with the same basic image the inexorable weakness of man.

* * * * *

The leitmotif of the "equalisation of opposites" has numerous facets corresponding to its great prominence in the Luzūmiyyāt. It may refer to the wickedness of man whose actions are all equally depraved

مساجدكم ومواخيركم سواء¹

to religious and philosophical values which are all equally erroneous

مسيحكم عندى نظير محمد²

¹ Luzūmiyyāt, vol. I, p. 426, line 4.

² Ibid., vol. I, p. 295, line 1.

as much as to the equality of all in the face of death

ان وفاة النكس في جبينه مثل، وفاة الفارس المعلم¹

Generally, the motif has a spatial and a temporal aspect. The latter is illustrated in line 25 of text XIV: in time, a mountain may turn into sea. In the same way, anything that happens is terminated by an event of contrary motion: conglomeration is followed by dissolution, growth by decay, life by death.

The spatial aspect is a consequence of the temporal: since all is terminated equally, opposites which exist simultaneously share the same fate: in this respect the courageous are no different from the cowards . . . etc. (see text XIV, line 24).

The following extract gives expression both to the temporal and the spatial aspect of the "equalisation":

أفترق طورا ثم أجمع تارة ووشلى في حالاته الصدر والنخل²

Jam' and tafrīq, the opposing notions which formed the conceptual theme of Buḥturī's panegyric to Ibn Yūsuf al-Thaghrī here refer to the systole and diastole of organic life: in the progress of time, neither movement weighs more than its opposite. All living phenomena are equally affected and the human being is no different from "lotus and palm tree".

In the great flow of time, all distinctions vanish: plant and man, death and life are but accidental forms of one matter.

(c) Icons of the nasīb

Lawm al-dunyā is a favourite subject of khuṭba and zuhdiyya. The Luzūmiyyāt are no exception: in the preface, Ma'arrī speaks of the collection as:

¹ Ibid., vol. II, p. 316, p. 12.

² Ibid., vol. II, p. 169, line 11. The line illustrates a statement on the uncreatedness of the world (see ibid., line 10).

تحذير من الدنيا الكبرى¹

a "cautioning against the great world."

Ma'arrī has adapted the metaphors of the nasīb to give expression to this warning. Generally, the topos of the beloved, evoked by names like Zaynab, Rayya, Juml, and Nawār, appears as a symbol of the deceptive nature of al-dunyā. The maidens' beauty is treacherous, it beguiles reason (yusriqu al-lubba),² it blossoms only to disappear.

They enslave their victims with playful craftiness and seduce them with material ornaments, symbols of aberration and greed. The torment of their lovers mirrors the suffering of mankind at the hand of the world.

Prolonged nasībs like that of text XIV are comparatively rare. Mostly--as illustrated by text XVI--individual topoi only are singled out and interwoven with other motifs so that the line alludes to the traditional nasīb setting without describing it as a whole.

A short poem which portrays the human condition in terms of the "equalisation of opposites" is concluded as follows:

ولم ار إلا أم دفر طعينة تحب علي غدر قبيح وتفرك³

The picture is familiar from the iconography of the nasīb: za'īna ("a woman riding in a litter") evokes the moment of separation as the beloved, watched by the mournful poet, leaves the site of their meeting.⁴ The poet still loves her despite her rejection and despite the promises she has left unfulfilled.

In this poem, however, tuhabbu 'alā ghadrin qabīhin

¹ Ibid., vol. I, p. 9, line 8.

² Ibid., vol. I, p. 214, line 3.

³ Ibid., vol. II, p. 144, line 7.

⁴ Cf. , e.g., Labīd's Mu'allāqa, line 12:

شافتك ظعن الحى حين حملوا فتكنسوا قطنا قصر خيامها

describes man's attachment, not to a human beloved, but to the "Mother of Stench", as Ma'arrī often calls the world. Her "ugly treason" is the termination in her of any event by the occurrence of its opposite: as the second line of the poem states, the immobile will be made to move, the mobile will be made to stand still--thus the living will be made to die. The lexical leitmotif gabīh qualifies her treason as the most depraved and yet as in unison with the evil in man.

The iconography of the nasīb provides for other leitmotifs. One is the jewelry of the damsels, their anklets, bangles, earrings and bracelets, gold, silver and pearls. These, in the Luzūmiyyāt, represent what are called in text XIV 'awāriyy, "the borrowed items", i.e., man's material possessions.

Man is deceived by their brilliance, lusts after them, hoards them, only to leave the world naked as he came, forced to "return" what he borrowed.

Thus the motif of the damsel's jewelry is frequently combined with a reference to death:¹

سَيَأْكُلُ هَذَا التُّرْبَ أَعْضَاءَ بَادِنٍ وَتُورِثُ أَحْجَالَ لَهَا وَدَمَالِجَ²

The topos gives rise to such admonishment in many poems. Indeed, Abū 'l-'Alā stresses the mortality of young beauty with morbid insistence, warning lover and beloved and awakening the awareness of death:

أَنْوَارٌ مَهْلَاكُمُ ثَوِيٌّ مِنْ رَبْرَبٍ نَوْرٌ وَوَلَاحٌ فِي الدَّجَى أَنْوَارِ
مَنْعُ الزِّيَارَةِ مِنْ لَمِيسٍ وَزَيْنَبٍ حَتْفٌ لِكُلِّ خَرِيدَةٍ زَوَّارِ
وَتَسِيرٌ عَنْ أَتْرَابِهَا لِتْرَابِهَا جَمَلٌ وَبُورِثٌ دَمَلِجٌ وَسَوَّارِ³

¹ See also text XV, 11.

² Luzūmiyyāt, vol. I, p. 205, line 7.

³ Ibid., vol. I, p. 335, lines 9-11.

The nasīb of text XIV contains a topos which expresses Ma'arrī's bitterness towards the world. In line 6, the damsel's attention for the poet is likened to a mother's care for her young--yet in reality they only mean deceit.¹

The line may be thus interpreted in the light of an image developed more explicitly elsewhere in the Luzūmiyyāt: that of al-dunyā as an evil mother who pampers her children only to torment them more cruelly:

عجوز خيانة حضنت وليداً فلذته الكبريه وشرفته
وأذاقته شهياً من جناها وصدت فاه عما ذوقته²

The metaphor expresses the poet's grievance against the fate of man: that it creates joy only as a measure of suffering and gives life just to take it.

It is no coincidence that the motif is anticipated at the very beginning of the preface and in the first of its shawāhid. After referring to the Luzūmiyyāt as "a cautioning against the great world", Ma'arrī continues:

[بعضها . . . تحذير من الدنيا الكبرى] التي عبثت بالأول واستجيب فيها
دعوة جرول إن قال لأمه
" جزاك الله شراً من عجوز ولقاك الحقوق من البنينا "
فهي لا تسبح لهم بالحقوق وهم يباثرونها بالحقوق³

As the poet's own commentary suggests, the line can be seen as an image of the relation between man and world. Ḥuṭay'a's curse reflects as much on the cruelty of the "mother" (i.e., al-dunyā) as on the disobedience of the "sons" (mankind). The latter's evil disposition is caused by, and a reflection of,

¹ For an alternative reading, see the analysis of the nasīb below, pp. 222 f.

² Luzūmiyyāt, vol. II, p. 401, lines 4-5.

³ Ibid., vol. I, p. 9, lines 8 f. Jarwal is al-Ḥuṭay'a al-'Absī. For the poem from which the line is drawn, see Dīwān al-Ḥuṭay'a (Cairo 1958), p. 278. See also Ilyā Ḥāwī, al-Ḥuṭay'a (Beirut, 1970), p. 31.

the evil nature of the world that brought them into being. In the same way, the preponderance of darkness over light, night over day, mirrors the preponderance of evil over goodness in man.

Ḥuṭay'a led an unhappy life. He vainly tried to overcome the stain of his illegitimate birth by associating himself with various tribes, but was universally rejected, not least because of his ugly appearance. His profound resentment and his hatred towards the world are perceptible in the bitter lampoons he cast at his mother.

That Ma'arrī should have introduced the Luzūmiyyāt by a citation from them, poignantly sets the scene for the work. In evoking the poet's miserable fate, he expresses the gloom, injustice, and sorrow of life, qualities which the Luzūmiyyāt show to dominate human existence.

(d) Conclusions

The discussion has been an attempt to give an insight into the treatment of certain motifs as factors of unity in the composition. Different types of leitmotifs have appeared:

(1) lexical leitmotifs consisting of the particular use of a certain word (qabīḥ, lujja);

(2) pictorial leitmotifs, mostly developed from conventional imagery. Their main characteristic is their ambivalence. The leitmotif achieves its poetic impact by allusion to other, not always semantically or lexically identical occurrences of the same motif.

As a result, each individual occurrence may carry a number of hidden overtones of meaning only fully apparent to one familiar with the work as a whole.

(3) Abstract leitmotifs, i.e., expressions of

rational judgement, These include also the recurring ethical ideas, the moral guidelines of asceticism. Like the "equalisation of opposites", these abstract motifs, while sharing a common base, are illustrated by a host of different images and viewed from a multiplicity of angles, so that ever new touches are added to the basic core.

The leitmotifs discussed, develop a picture which is fundamentally pessimistic: it dwells on evil as a primary quality in nature, on the insignificance of man and his pursuits, and finally and most essentially, on the ultimate triumph of death. Altogether, they sum up what could be called the 'ilm of the Luzūmiyyāt as perceived by means of 'aql, reason. From this sinister background, the guidelines of asceticism detach themselves as antitheses, rather like the guide-lines of wisdom counter the sorrow of the aḥlāl in the poems of 'Abīd b. al-Abraḡ and 'Adiyy b. Zayd (texts VII and VIII).

Indeed, it is possible to divide Ma'arrī's principles of asceticism into two types which seem to correspond to models exemplified by the qaṣīdas of 'Abīd and 'Adiyy. One represents the sinister, death-oriented aspect of asceticism, the other presents asceticism as life-oriented wisdom, desirous to instruct and showing compassion and concern. Both aspects are related in that they aim at counteracting the inclinations of human nature (ṭab')¹ and, by implication, the course of al-dunyā as a whole.

As to the first aspect, it is marked by disengagement from society and defiant acceptance of the ultimate triumph of death. In 'Abīd's poem, this is evident in the pessimistic

¹ See above, p. 195.

vision of human society and the fate of man

٢٤ المرء ما عاش في تكذيب طول الحياة له تعذيب

--a vision which culminates in the dramatic release of the death-bringing forces of nature manifest in the description of the eagle. Ma'arrī, on the basis of an equally pessimistic vision, reaches the opposite conclusion. The release of muruwwa is countered by total restraint: the ascetic neither kills nor procreates. Both attitudes, however, share the stance of heroic defiance in the face of death. Here again, as in the discussion of the wolf poem, archaic muruwwa and zuhd in the Luzūmiyyāt share, in their opposition, essential qualities.

The human-oriented aspect of asceticism, on the other hand, the concern for social cohesion and justice manifest in verses of compassion and instruction, is equally prominent in the Luzūmiyyāt,¹ thus continuing the tradition of models like 'Adiyy's poem.²

The manner in which the maxims of asceticism develop out of elements of the literary tradition can be illustrated poignantly with the example of one particular topos: the virtuous man's withdrawal in the face of a morally deficient society.

It figures in the first line of Shanfarā's Lāmiyya:³

اقيموا بني أمي صدور مطيكم فاني إلى قوم سواكم لأميل

An inversion of the same topos marks the beginning of the Luzūmiyyāt:⁴

اولوا الفضل في اوطانهم غربا تشد وتأي عنهم القربا

¹ Cf., e.g., Ma'arrī, op. cit., vol. II, p. 278, lines 4 ff.

² For other, related examples, see the Mu'allāqa of Zuhayr or the poems of Ḥātim al-Tā'ī (Bustānī, op. cit., vol. I, pp. 299 ff.).

³ Bustānī, op. cit., vol. I, p. 5.

⁴ Ma'arrī, op. cit., vol. I, p. 43. For another significant example of the topos, see Dīwān al-Mutanabbī bi-Sharḥ al-'Uqbarī (Cairo, 1956), vol. I, p. 324, line 36.

The antithetical parentage between archaic muruwwa and the zuhd of Ma'arrī is evident once more: Shanfarā seeks, and finds,¹ his ideal in the vitality of animal nature, Ma'arrī in the absolute of spiritual restraint.²

5.3.2. Rhyme and Lexicon

Variation in the Luzūmiyyat is not confined solely to the leitmotifs. Rhyme words, qawāfiy and types of paronomasia also recur in identical form in different poems; and, like the leitmotifs, they are drawn into a new and sometimes contrasting context each time.

Variations based on identity of qāfiya are a characteristic feature of the sections and units in the Luzūmiyyāt. Often, certain rhyme words reappear in different poems, because of their being part of a leitmotif: thus, as has been mentioned, the word for thunder, ra'd, ru'ūd, provides many a rhyme among the poems with dāl as rawiyy. The same applies to tāj in the section on jīm, or zalām in the section on mīm.

If several long poems share the same qāfiya, the number of rhyme words repeated can be very high. Such works are particularly good examples of the manner and scope of variation, since the semantic relationship between them is often, of necessity, rather close.

This applies to the "sister poems" of text XIV:-
ajzā'u dahrin yanqadīna (vol. I, pp. 335 f., rhyme wārū, metre kāmil, 19 lines);
awā rabbī ilayya (vol. I, pp. 393 f., rhyme wārī, metre wāfir, 17 lines);
aṣāba al-Akhfashayni (vol. I, pp. 396 f., rhyme wārī, metre wāfir, 12 lines).

In the following, I will refer to these poems as RI,

¹ Cf. the final couplet of the Lāmiyya (Bustānī, op. cit., vol. I, p. 12).

² Cf., Ma'arrī, op. cit., vol. I, p. 44, lines 6 ff.

RII, and RIII, with text XIV as RIV; this order corresponds to their succession in the text.

The relationship between the four poems is determined by the qāfiya. The rhyme words of RI are derived from roots with wāw and rā' as second and third radicals, the exception being the rhyme word of line 17 which comes from a hamzated root (j'r).

Poems RII, RIII, and RIV, draw on a wider choice of rhyme words. In addition to roots ending on wr, there are roots ending on rw, ry, and r'.

The parentage of qāfiya leads to the repetition of a considerable number of rhyme words in the four poems. Together, they have 74 lines, but there are only 43 different rhyme words, and these again are derived from only 31 roots. 20 rhyme words are repeated, some occur in all four poems.

The following is a list of these words and their frequency, following the alphabetical order of the letter preceding the qāfiya. Here, too, the linguistic comprehensiveness of the Luzūmiyyāt is evident: of the 28 letters, only six are lacking (thā', zā', lām, hā', wāw, and yā').¹

Furthermore, the list presents only a partial picture of the lexical overlap between the four poems. Due to the technique of radd al-'ajaz 'alā al-ṣadr, many words which provide the rhyme in one poem anticipate the qāfiya in others. Thus ṣuwār, "flock of gazelles", rhyme word in RI and RII, also occurs in RIV where it anticipates the rhyme word ṣawārī.

Other words, like 'awāriyy, which lend themselves to paronomasia with the qāfiya occur more than once (RII/3, RIII/8, RIV/17) but never provide the rhyme.

¹ If one accepts the alternative reading for the rhyme word of RIV/7 (zawārī instead of dhawārī) the number rises to seven. See below, p. 220.

List of Rhyme Words

Letters	Words	RI	RII	RIII	RIV
أ	أوار	12		6	3
	أواری		1		
ب	بوار	9	13	3	
	بواری				1
ت	تواری		12	10	18
ج	جوار	1	5		13
	جواری		8	4	19
	جوار	17			
ح	حوار	2	4	1	6
	حوار	19	6		5
خ	خوار	15			12
د	دوار		17		2
	دوار	14			
	دواری			5	
ذ	ذواری				7
ر	رواری			2	
ز	زوار	4			
	زواری		10		
س	سوار	5			
	سوار	7			
	سواری			7	9
	سوار	6			20
	أسوار				26
ش	شواری				10
	شوار		11		
	مشوار	13			11
ص	صوار	11	15		
	صواری				8

ض	ضواری		14	12	
ط	طوار				15
	اطوار	16			
	طواری		2		16
ع	عواری		3	8	17
	عوّار				24
غ	مغوّار	10			21
	غوّار			9	
ف	فواری		16		
	فوّاری				4
ق	قواری				22
ك	اكوّار	18			23
ن	انوّار	3			
	نوّار		7		
	نوّار				14
م	موّار	8			25

'Abd Allāh al-Ṭayyib suggests that most of the Luzūmiyyāt were composed in the order in which they appear in the collection.¹ The relationship between the four poems on wārī/wārū seems to bear this out. One can see them as stages in a thorough exploration of the lexical range of the qāfiya. RI is the simplest of the four and contains only a few examples of radd al-'ajaz 'alā al-ṣadr; it is, however, also the one with the most limited choice of rhyme words.

RII is more complex and, together with RI, anticipates RIV: they are qaṣīda type poems and the motifs of the nasīb figure prominently.

RIII is the odd one out. A humorous riddle-like

¹ See 'Abd Allāh al-Ṭayyib, op. cit., pp. 223 f.

concoction, it portrays Jarmī's grammar book al-Farkh ("the chick") as an immortal bird which survives its peers and flutters happily through time, untroubled by hunger, thirst, and predators, only damaged by careless readers.

A comparison of the figures of paronomasia reveals text XIV as the linguistic culmination of the four poems. RI and RII in particular appear like studies in preparation of the final canvas.

A comprehensive analysis of the correspondences between the four poems is unnecessary for the present purpose. Three examples are sufficient to illustrate the function of semantic and phonological variation in the Luzūmiyyāt. I have chosen the names in text XIV as points of reference.

(1) Nawār

The name figures in the nasībs of RI, RII, and RIV:

نور ولاح في الدجى أنوار	RI/3 أنوار مهلا كم ثوى من ررب
ولا نور تبين من نوار	RII/7 ولا يُعجبك رى عند ريا
ومن البوار مها عرضن بوارى	RIV/1 أنوار تحسب من سنا الانوار

The lines contain variations of the three types of leitmotif discussed above (5.3.1.).

(a) The abstract leitmotif which the lines share is the one well summarised in the phrase ghurūr al-dunyā--the deceptiveness of the world. Nawār in her beauty deceives both herself and her lover. Her shining complexion is an enticement which makes her forget mortality and threatens her lover with perdition.

(b) The most important pictorial leitmotif is the theme of light and darkness with its associations. Nawār appears as if she were a "light"--the implication being a "light of guidance",

a light of hope for happiness. In reality, however, this light leads the lover astray and makes him meet with suffering and sorrow. Furthermore, it does not last but is soon extinguished.

(c) The lexical leitmotif marks the pivot point of the variations in the three lines. It is the name Nawār itself, one of the lexical leitmotifs drawn from the conventional names of the beloved of the nasīb (cf., Zaynab, Hind, and Da'd, text XVI, line 3).

The phonological variations in the lines revolve around the root of the name and its assonance with the qāfiya. Nawār literally means "shy, timid" (said of animals and young girls; pl. nūr), and shares its root with the word for light, nūr, pl. anwār.

Paronomasia in the three lines:

RI/3	a-Nawār/thawā	nūr/anwārū
RII/7	riyy/Rayyā	nūr/Nawārī
RIV/1	a-Nawār/anwār	bawār/bawārī

In RI, alliteration in both hemistichs is determined by words derived from the root nwr: Nawār, nūr, anwār. Nūr in the second hemistich can be understood both as the plural of nawār ("shy"), in which case it refers to the members of the flock, rabrāb, or as the singular of the rhyme word anwār, "lights".

The equivalent line in RII is semantically less subtle but the phonological parallelism between the two hemistichs is more evenly balanced. The paronomasia on the root nwr is limited to one hemistich, and an altogether different root provides for alliteration in the other.

Both, however, contain the letter rā': in one case it is the first, in the other the last letter of the root.

There is also a "phonological antithesis" between yā' and wāw in the two roots: ryy and nwr

In the maṭla' of text XIV, Ma'arrī has perfected the sound balance between the two hemistichs by combining the homophony of the four elements of the jinās (as in RI/3) with a distinctive paronomasia for each hemistich (as in RII/7).

For this purpose, he has taken up the paronomasia between a-Nawār and anwār which links beginning and end of line RI/3. The juxtaposition of bawār and bawārī has also been put to test before, namely in the qaṣīda of RII:

¹ أرى أسفارها ليهود أضحت بواري قد حسين من البوار

Apart from illustrating the meaning of variation both semantic and phonological, the construction of the three lines suggests that text XIV, RIV, is most likely to have been the last of the three poems. The highly ornate paronomasia of its first line combines elements which were developed in the earlier poems.

(2) Dawār

Dawwār, "rotating", is rhyme word only once in the four poems, in qaṣīda RI:

فلك بخدمة ربه دوار روني الرجال العاملون وماونى
RI/14

The word is repeated, however, in qaṣīda RII, where it functions as radd al-'ajaz 'alā al-ṣadr in the last line:

اسرب حول دوار نسا بعنة او عذاري في دوار
RII/17

¹ Asfār here has a double meaning. It can be understood as the plural of sifr ("book", in particular of the Old Testament); in that meaning it refers to al-Tawrāt in the previous line. The other meaning is the plural of safar, "journey". It is taken up by adhat bawārī, the context implied being the emaciation due to the hardship of travel. It is an image of what is, in the eyes of Ma'arrī, the unpropitious influence of the Holy Scriptures. (For text, see Luzūmiyyāt, vol. I, p. 394, line 13.)

The line is as effective as it is offensive to orthodoxy. In the face of uncaring time, believers and heathen are the same. Women by the Mekkan shrine, or virgins by a pagan idol, neither are more distinct than a distant flock of gazelles in the desert.

Dawwār and the name Dawār have been employed again by Ma'arri in the composition of the second line of text XIV. As with the variations on Nawār, this final version is the most intricate and condensed:

عين بدوّار وعين دوار بيض دوار للقلوب كانها RIV/2

Dawwār and Dawār are confined to one hemistich and are supplied with one subject ('in) as opposed to two (sirb, 'adhārā). Thus the quotation from Imru' al-Qays¹ which concludes qaṣīda RII is reduced to the mere mention of the place name. The basic image, however, which supplies the "theme" to the variations, remains the same in the Mu'allāqa, and qaṣīdas RII and RIV: the vision of a distant flock of gazelles or girls encircling a shrine.

In text XIV, the paronomasia between dawwār and Dawār is enriched by a third element: dawārin, plural of dārin, "lying in wait".

The word has also appeared before: it provides a rhyme in the third of the four poems. Al-Farkh, the metaphorical book-bird, does not care for picking seeds and thus cannot be lured into the hunter's net:

ولم يهيم بـلقط الحبّ يوماً فيوجد دهن اشراك دواړي
RIII/5

Seeing the context in which this rhyme word reappears in RIV gives the line certain metaphorical overtones. It is well

¹ See above, p. 182.

possible that Ma'arrī did not only think of the "bird's" lack of appetite for food, but also of his lack of other carnal desires--as a result of which he is spared the suffering of passion (i.e. the consonance between ḥabb and ḥubb!).

This metaphorical parallel continues into the following line where the rhyme word is uwār, the same as in line three of text XIV. In one case it refers to the thirst of the birds dying in the desert, in the other to the lover's burning thirst of passion. One might conclude that al-Farkh escapes both.

(3) Shāba

Except for the long fatha, there is little resemblance between the word Shāba and the rhymes wārī and wārū. Nevertheless, the name not only occurs in two of the poems but both times in the same metrical position and in conjunction with the same rhyme word: khawwār, i.e., soft sand. Shāba and khawwār are contrasted in one case, juxtaposed in the other.

ويكّر من جيش القضاء مسلط
ثور وشابة تحته خوار

RI/15

آليت ما منع الخوار أو أبدا
في هضب شابة والنقا الخوار

RIV/12

As in the previous examples, the line of RIV has the more complex sound structure. In RI/15, the qāfiya is anticipated only rudimentarily by Thawr, while line 12 of RIV contains a radd al-'ajaz 'alā al-ṣadr (khawwār--khawwār) in addition to the jinās of awābid.

Both lines have as their subject the destructive power of time. Their treatment of the theme, however, is contrasting. In RI/15, the first hemistich describes the victor (the host of fate); Thawr and Shāba in the second hemistich are the victims.

In RIV/12, it is the first hemistich which portrays the victims (the wild animals); the second denotes, not the victor, but that which remains after the victims succumb: mountain and sand desert. This meaning recalls a line by Muraqqish al-Akbar in the Mufaddaliyyāt:¹

فأذهب فدى لك ابن عمك لا يخلد إلا شابة وإرم

The twofold conjunction of Shāba and khawwār is characteristic of variation in the Luzūmiyyāt. The contexts in which the words appear are different and yet related in such a way as to suggest one line may have been inspired by the other.

5.4. Analysis

5.4.1. Introduction

Text XIV, the specimen chosen for analysis, is a highly ornate recasting of the traditional qaṣīda form. Despite the clarity of its message, the thematic coherence of the work is not immediately obvious. Particularly the latter part of the poem appears to consist of couplets carefully constructed within themselves but unrelated to one another by unity of subject matter or chronological sequence. In the course of the analysis, I hope to show that the poem's composition nevertheless follows a sensible course designed to unfold with growing precision the poet's awareness of mortality.

The nasīb presents the maidens as gazelles capturing men's hearts and tormenting the poet (1-4). They chase him, and he falls prey to their charms yet the hopes they raise remain unfulfilled. The damsels only play with their victim; once they have had their fill of pleasure, they turn away,²

¹ Mufaddaliyyāt, ed. Lyall (London, 18), poem LIV, line 9.

² There are two meaningful readings of the rhyme word of line

and the poet is abandoned in distress (5-8).

In the traditional manner, the experience of sorrow gives rise to a contrasting impulse for action, but the conclusion here differs from the ordinary qaṣīda. Instead of portraying himself among a group of travellers in newly found heroic death-defiance, the poet turns away from both maidens and caravan. He discards the girls' rings and anklets together with the nose-rings of the camels and depicts the travellers as traders of evil, not models of virtue (9-10).

He finds consolation only in the thought of death and the certainty that none will be spared (11-12). Three lines then express pity for men and animals in their fear of death and conclude with a picture of the annihilation it brings: the one who departs is as though he had never been (13-15).

This completes the development of the first half of the qaṣīda. Lines 9-15 counter the nasīb with the ideology of the Luzūmiyyāt: life is but disappointment and suffering, men are evil by nature, so withdraw and understand death as salvation. The poem's second half sets out to confirm this vision by presenting the futility of all labour and aspirations under the omnipresent shadow of death.

"Eagles fly up from their nests", but destiny hovers above them and all men's possessions are returned eventually as he sinks naked to the tomb (16-17). A sombre image then depicts the coming and going of human life: it is no more than ripples on the water's surface (18-19). Two lines conclude, conjuring up the treacherous power of time which will smite even the most valiant (20-21).

7: dhawārī (according to the published texts) and zawārī (according to the manuscripts consulted--see bibliography). The latter is made probable because of paronomasia with zuwwār and antithesis to yal'abna.

The final passage of the poem reiterates the same steps. Again a picture of fruitless labour is presented (22-23), and the essence of life's spectacle perceived. All forms of being are trivial and frail; the courageous are no more than the meek, and mountains may be levelled into seas (24-25).

The last line draws on the terminology of logic¹ to express the conclusion, "Every proposition is ultimately ratified as true":² signifying both the all-embracing fate of death, and the abrogation of all meaning in the face of death (26).

The poem's development as it appears in this summary justifies a subdivision into four movements of three sub-sections each. The number of lines involved are numerically related so as to form a symmetrical pattern similar to the subdivision of other poems analysed so far.

Sections:	A (1-8)	B (4-15)	C (16-21)	D (22-26)
(1) (lines)	2	2	2	2
(2)	2	2	2	2
(3)	4	3	2	1
Total number of lines in each section	8	7	6	5

Section A constitutes the nasīb, section B its anti-thesis in the ideology of the Luzūmiyyāt. Sections C and D retrace the development of section B to lead to an ever more concise formulation of the same conclusion: the annihilation of all being in death.

¹ The commentary (Luzūmiyyāt, vol. I, page 402, note 7) reads:

القضايا جمع قضية مثل الليل مظلم وكل كاتب متحرك الا صابغ فالاولى قضية لا سور لها
والثانية لها سور وهذا معلوم من علم المنطق

² Sudafan in the Cairo text appears to be a misprint. The manuscripts and the Beirut edition read suduqan.

This threefold repetition of one complex of ideas is not an unfamiliar feature. Buḥturī concludes the panegyric analysed in 2.1. (text I) in the same manner: three successive battle scenes portray Muḥammad b. Yūsuf al-Thaghūrī as the living link between his enemies and death.

In the following, I approach the poem from various levels--semantic, morphological, phonological, and metrical--in the wish to substantiate this thematic subdivision and convey a picture of the poem's unity.

5.4.2. Section A--the Nasīb

(1) Summary

The chart divides the nasīb into two couplets and one quatrain (1-2; 3-4; 5-8). The couplets present separately the thematic elements whose interaction is the subject of the quatrain: the maidens and the suffering they cause, and the poet with the suffering he endures.

The damsels appear ('aradna) in a visual setting: as rays of light in their whiteness, as wide-eyed gazelles, or virgins surrounding a heathen shrine.

The second couplet contrasts this visual scene with a description of hidden torment: the poet is forced to conceal his violent longing; his passion is flaming inside him unanswered and unbeknown while the calumniators thrive.

The following quatrain supplements the static juxtaposition of poet and damsels with a picture of dynamic interaction. The poet is pursued, deceived with loving charms and, in the end, deserted.

Ma'arrī's allusive use of motifs as well as the reciprocal definition of leitmotifs is illustrated in the double meaning of lines 5 and 6. Mithl in line 5 may refer to sidnaka, illustrating the maidens' hunt for the poet; it may also refer

to fabtakir, illustrating his response.

The first meaning, which I take to be the primary one, has been discussed in relation to the Luzūmiyya picture of the "evil mother". Grammatically and semantically, the interpretation is compatible with the subsequent lines.¹

The second meaning evokes a different context. In the face of the hunters' threat, the poet is encouraged to set out in the morning "like female camels after their young" who then "tend them in the evening". The phrase introduced by innamā would have to be understood as causal: "set out . . . because you will only be deceived by false charms".

The reading brings to mind the archaic image of the lone gazelle searching for her young which has fallen behind the herd and been killed by wolves. In the context of Ma'arrī's line, the young one could be an image of the soul, evoking 'Adiyy's words²

فنفسك فاحفظها عن الغي والردى

as well as Ma'arrī's own³

فنفسك ظبية رتعت بقفر يراقب اخذها المنوار جعد

The poet thus calls upon himself to shield his soul from temptation. The image expresses the threat of death contained in sidnaka, resuming also min al-bawār in the first line, while maintaining the paradox that gazelles and women, not wolves and armoured men are here made agents of perdition.⁴

In the former reading, yar'amna and yal'abna share the same subject (hawāriyyāt in line 5a); in the latter the

¹ See above, p.206.

² See text VIII, 18.

³ See text XVI, 2.

⁴ Observe the contrasting allusion to Imru' al-Qays' Mu'allāqa. There, the virgins of Dawār are an image of the hunter's prey; here, they are dawārin lil-qulūbi, lying in wait for the hearts.

two verbs have different subjects: yar'amna refers to huwāriyyāt in line 5b, yal'abna to hawāriyyāt. Since both interpretations of the couplet are meaningful, one may presume that both are intended.

(2) Syntax

The syntactic features of the nasīb underline the progress from static presentation to dynamic interaction. The quatrain is syntactically and rhythmically more varied than the two couplets. Lines 2-4 are metrically uniform while each line of the quatrain has a different metrical pattern. Bīd, 'īn, and amma create syntactic regularity in the two couplets while the syntax of the quatrain, as punctuated by idhā, mithl, and innamā, is intricately dovetailed.

The clause yar'amna saqban is preceded by a conditional clause (wa idhā) followed by mithl, while the clause yal'abna bil-zuwwāri is succeeded by a conditional clause (idhā balaghna) followed by mithl. Both structures are concluded by a fourth member linked by verbs in the second person singular: the clause in line 6b and idhā shamamta šuwāraha in line 8a.

5	{	وإذا	I	يلعبن	}	7
		مثل	II	وإذا		
6	{	يرأمن	III	مثل	}	8
		انما	IV	إذا		

So the syntactic pattern of lines 7-8 repeats that of lines 5-6, reversing the order of the first three members. In line 8, the third and fourth members are drastically shortened so that the clause in 8b remains unaligned:

فشجون قلبك اللهم صواری

This hemistich, however, concludes the nasīb with a final picture of the poet's suffering. Its place is thus ingeniously prepared by the syntactic structure.

(3) Sectional parallelism

This has been a device of most poems analysed so far. The semantic and syntactic contrast between the two couplets and the quatrain suggests that the nasīb of the poem is similarly structured.

Lines 1-2 and 5-6: Lines one and two depict the maidens as predatory, as agents of perdition (min al-bawār). Lines five and six resume this notion with ṣidnaka, but in contrast introduce the image of the female as giver and protector of life: in their deceit the maidens guard the poet as if they were she-camels tending their young; or, alternatively, the poet facing the threat of temptation guards his soul like a mother her young.

Semantic opposition is confirmed by syntactic congruence between lines 2 and 6:

عين بدّار وعيسن دوار	بيض دوار للقلوب كأنها	٢
تبني علي حورّ وحسن حوار	يرأهن سقبا في الرواح وأنما	٦

The two nouns bīd and 'īn are balanced by the verbs var'amna and tabnī; ka-annahā has the same metric position as innamā, and in the second half of both lines, an idāfa construction is preceded by copula, noun, and preposition. The thematic antithesis is explicit in the first hemistich; the gazelles are hunters spying the hearts, while the she-camels are mothers tending their young.

The images of the second hemistich revolve around attributes of the eye ('īn, ḥawar) and are related in content. The virgins seen in the distance, and the beautiful eyes and

conversation of the damsels are equally enchanting and deceptive.

Lines 3-4 and 7-8: The couplets also correspond. The ignorance (mā darat) of the aṭlāl is supplanted by the callousness of the damsels, the poet's burning desire (uwār) contrasted with their contentment (riḍan).

The images of lines 4 and 8 contrast frustration and fulfilment, sense of hearing and smell. The calumniators find ears to listen, the gazelles, kindling desire with their scent, remain unattainable. Both images precede a portrayal of the poet's suffering:

٤	أما فرارى المين عنك فصادفت	سمعا وأما الوجد منك فرارى
٨	مثل الصوارانا شممت صوارها	فشجون قلبك اللهم صواري

Apart from the semantic parallelism between individual lines, the contrasting relationship between the two initial couplets is resumed in the antithesis between the two halves of the quatrain: its development moves from tenderness and motherly care to callousness and exploitation.

The hemistich 8b, singled out by the syntactic structure of the quatrain, relates back to all three parts of the nasīb. It sums up the poet's fate.

In line two, the damsels are gazelles lying in ambush (dawārin lil-qulūbi); they proceed to chase the poet (ṣidnaka, 5) and succeed in wounding his heart:

٨	فشجون قلبك اللهم صواري
---	------------------------

Cause and effect are related in the inversion of the sound pattern from dawārin lil-qulūbi to lil-humūmi ṣawārī.

Line 8b also resumes the imagery of lines 3b and 4b. There, the poet's grief and passion is portrayed as an emotion

of internal torment. The image in 8b adds to this the sexual note already implicit in tabnī 'alā in line 6: because of the connotations of ṣarā, the picture of accumulated sorrow evokes the idea of physical frustration.¹

The interpretation of the image recalls Buḥturī's nasīb in text I. The poet's inability to shed tears could be seen as an expression of sexual impotence to be overcome subsequently in the power of the prince who causes blood and water to flow.²

The thematic elements and development of this nasīb thus follow a well-known pattern. It centres on the isolated suffering of the poet: all ties of communication are ruptured, only evil finds response, and all pleasure is but that of his tormentors.

5.4.3. Sections B, C, and D

In discussing the development of the remainder of the poem, I follow the pattern laid out in the thematic chart. Sections B, C, and D each consist of three subsections related in their sequence. The first, B1, C1, and D1 pictures the activity of human beings or animals, presenting their unawareness or mortality and exposing man's unthinking belief in profit and gain.

The next step, B2, C2, and D2, follows with the poet's contemplation of the manifestations of life. Knowing about death, he sees all its diversity levelled to insignificance by the rule of transience.

The third subsection, B3, C3, and D3, expresses the conclusion drawn from this contemplation of karma: time will

¹ Used in reference to water, milk, or seminal fluid, ṣarā, in its transitive sense, means "to confine and collect so that the liquid remains and stagnates for long" (See Lane under ṣarā; see also ṣāriya, ṣaran, and ṣaryān).

² See 2.1.2.

ravage all.

(a) The first subsection: B1, C1, D1

لبرى غواد فى الركاب سوارى	فاجعل سوارى غادة وبراهما	٩	} B1
اخلاق انس للقبیح سوارى	يرقلن فى خلق الشوار وفوقها	١٠	
ومقادر من فوقهن طوارى	تلك النسور من الوكور طوائر	١٦	} C1
فالراح منها والجسوم عوارى	ان العوارى استرد جميعها	١٧	
والحادثات من الحمام قوارى	زجرت قوارىها الزواجر بالضحى	٢٢	} D1
الاکوار ما قعدت على الاکوار	لو فکرت طلب الغنى فى ذاهب م	٢٣	

Even a cursory glance at these lines reveals their relationship in content. Lines 9, 16, and 22 all have animals as part of their imagery (cf. especially nusūr (16) and qawārī (22a)), and all portray one aspect of life depreciated by another. Line 9 achieves this by jinās: the maidens vanish as their rings and anklets are associated with the nose-rings of the camels (burā), the attractions of ghāda (young woman) overcome by the plainness of ghawādi (camels).

Similarly, the power of the flying eagles (ṭawā'ir) is overshadowed by the fates hovering above them (ṭawārī). Jinās has the same function again in line 22: the jinās tāmm¹ between qawārī (birds of augury) and qawārī (giving hospitality) sardonically pinpoints the absurdity of the augurers' hopes.

Lines 10, 17, and 23 also share a common theme. In all three, the imagery draws on commerce to portray the vanity of human possessions: man is trading in evil (10), all his possessions are but borrowed items (17); in line 23, the riders are "seekers of wealth".

Paronomasia again marks the thematic progression: the words denoting the item of possession are part of a jinās tāmm (shiwār (10); 'awārīyy (17a); akwārī (rhyme word of 23)). Their phonological counterparts express the relationship between

¹ Cf. Mehren, op. cit., pp. 154 f.

these goods and man: shawārī (10) refers to his desire for gain, 'awārī (17b), by contrast, points to the loss of all possessions. Both aspects are combined in line 23: ṭulub al-ghinā recalls shawārī in line 10, dhāhib al-akwār resumes the suggestion of loss in line 17 ('awārī).

This treatment of the notions of loss and acquisition is a first indication of the technique of thematic development in the three final sections of the poem: B and C introduce contrasting aspects of an idea which are summarised in D.

Finally, lines 10 and 23 are related in their setting as they portray man as riders journeying on camels. The spatial notions of high and low link the three couplets:

فوقها . . . سواری	۱۰
فوقهنّ طـ سواری	۱۶
قعدت على الاكوار	۲۳

(b) The second subsection: B2, C2, D2

ولتعرضنّ الخيل بالمشوار	لا تشكونّ ففي الشكايه ذلّة	۱۱	} B2
في هضب شابة والنقا الخوار	آليت ما منع الخوار اوابدا	۱۲	
مثل الحباب تظاهر وتواری	أشباح ناس في الزمان يُرى لها	۱۸	} C2
غير الذي يأتي وهنّ جوارى	يُخلطن فيه بغيرهنّ فما مضى	۱۹	
كأخى النهى والذمر كالعوار	والندب في حكم الهدان وذو الصبي	۲۴	} D2
جبلا اقسام كزاخر موار	ويقال إنّ مدى الليالى جاعل	۲۵	

The couplets present a vision of creation under the impact of death centring on the leitmotif of the equalisation of opposites. Line 11b alludes to the rule of death: "the horses will be exhibited on the showground", meaning that the true core of life--mortality--will inevitably be shared by everyone.¹ Line 12 continues the allusive mode by negative

¹ On this use of mishwār, see also poem RI, line 13 (Luzūmiyyāt, vol. I. p. 336.

assertion of the power of death: "the beasts on the hills of Shāba shall not escape".

The corresponding couplet in section C presents a vision of the coming and passing of humanity: their scintillating multitude is likened to bubbles on the surface of a flowing river. Yurā lahā is as if in response to la-tu'raḍanna, presenting what is seen on the showground. In the same way as complaint (shikāya) and lowing (khuwār) make no difference to the approach of death, so also the intermingling and changing "shapes of man" inexorably flow into disappearance.

The third couplet develops this vision of mortality: in the ceaseless flow of forms, all individuality and value are rendered meaningless. Significant here is the equation of dhū al-ṣibā and akhī al-nuhā, young lover and man of understanding. The two are opposites in the qaṣīda's catalogue of virtue, and the poet's calling upon himself not to succumb to lowliness by complaining about his sorrow (lā tashkuwana 11) can be seen as recourse to understanding, reason (nuhā) after the failure of youthful love (ṣibā).

The world which presents itself to the scrutiny of reason is one in which virtue is perceived to mean no more than vice, strength and power no more than pliancy and weakness.

The development of imagery in the three couplets is similar to that in the first subsection. Again the third couplet resumes and joins together elements of the first and second. The pastoral scene with the "hills of Shāba" (haḍb) and the "soft sand-dunes" (naqā khawwār) reappears in line 25 in the sturdy mountain (jabal) and the surging sea (zākhir mawwār). Hills and sand-dunes are a setting for the animals threatened by death; in line 25, the inorganic forms of nature themselves

become subject to the power of time.

Line 25 thus refers back to the first couplet. Line 24, on the other hand, develops the theme of the second which relates to the mortality of man. In the uniform anonymous progression of humanity through time, vice and virtue, good and bad, love and reason, cancel each other.

Thus couplet D2 sums up the two previous couplets, seeing man and nature equally levelled by death.

(c) The third subsection: B3, C3, D3

ريح اللبيب من المشيب لأنه	ما زال يؤذن بانتقال جوار	١٣	} B3
ما أبأس الحيوان ليس لنايت	أسف بما يبدو من النوار	١٤	
وكان من سكن الفناء متى غدا	للقبر لم ينزل له بطوار	١٥	
اعبى سوار الدهر كل مساور	وروى الخليل بأسهم الأسوار	٢٠	} C3
فاحذر وان بعدت غزاتك في العدى	قدرا اغار على أبي المغوار	٢١	
جرت القضايا في الانام وأمضيت	صدقا وأسوار ولا أسوار	٢٦	D3

The three subsections all start with a verb in the third person singular perfect (rī'a, a'yā, jarat) which places man (labīb, musāwir, anām) in the context of death (mashīb, sawār al-dahr, qaḍāyā . . . umḍiyat). The difference in tone reflects the stages of the poem's development: the awareness of mortality is unfolded, from sorrowful allusion (B3), to tragic certainty (C3) and cynic detachment (D3).

The tristich B3 resumes the allusive mood of the two previous couplets, developing the theme of mortality from, and in response to, the traditional motifs of the nasīb.

Hoariness, al-mashīb, is one of the themes of the strophe frequently combined with the nasīb,¹ and intiḡāl jiwār recalls the theme of firāq, the beloved's departure from the

¹ See, e.g., texts IV, 17-21, VII, 6.

camp site.

Line 12 contrasts with the nasīb in the manner of the antistrophe: the lover, blinded by passion, is replaced by al-labīb, the man of understanding. (The word may be taken as a synonym of 'āqil in the lexicon of the Luzūmiyyāt.) The traditional break of communication in the nasīb (3) and the corresponding success of evil (4) are overcome in the understanding of the man of reason. He is aware of the approach of death, the final separation, and takes heed of the warning.

This emendation of the ills of the nasīb--blind passion and isolated suffering--in the antistrophe does not, as in the panegyric, lead to a reaffirmation of life. Reason, on the contrary, perceives death as the true cause of the suffering of love.

In the eye of reason, "intiqāl jiwār" is not a personal experience affecting only the lover's self, but the common fate of man which is observed continuously and gives rise to rational thought. The fruit of speculation is expressed in the next line which evokes the memory of the beloved:

١٤ ما أبأس الحيوان ليس لنا بت أسف بما يبدو من النوار

The white skinned beauty of Nawār and her companions (bīd, 2), and the poet's white hair (mashīb, 13) are joined in the image of the white flowers (nawwār--NB. the alliteration to Nawār). All are manifestations of beauty and signs of death. In the sorrowful realisation of mortality brought about by hoariness lies, however, the release from the enslavement of passion and the beginning of the ascetic's detachment.

The development reaches its term with line 16 which wonders at man's annihilation. The imagery still recalls the

nasīb, evoking the deserted dwellings with their connotations of departure, emptiness, and memory. The intense grief of the nasīb, however, is tempered by the insight of reason: the trauma of loss and sorrow is perceived to be the common lot of man.

In section C, the awareness of death gained from the experience of the love and old age is proclaimed openly. The intimate tone and the relatively simple, unadorned language of the tristich are followed abruptly by the portentous gravity of lines 16/17. Next, humanity as a whole is seen at the mercy of time, and finally, in couplet C3, time and fate are fully visualised in their cruelty and power. The heroic style of the couplet, its martial imagery and its highly patterned sound structure all differ from the restrained mood of the tristich above.

The prevailing mood in the final section is one of sardonic detachment characteristic of many poems of the Luzūmiyyāt. Lines 22 and 23 have a ring of satire, and line 26 brings the poem to a close with irony and condensed power. It recapitulates the general conclusion on the mortality of man with a single statement which unmistakably embodies the final message. Here the grief of love and death is overcome, the detachment from the "world of becoming and decay" complete.

5.4.4. Summary

The three stages of argument along which the three final sections of the poem progress can be summarised as Presentation (of an aspect of life--B1, C1, D1), Contemplation (of the changeability and transience of the forms of life --B2, C2, D2) and Conclusion (on the universal mortality of being--B3, C3, D3). The diminishing length of the concluding

sections from the four lines of A3 to three, two, and finally one line, conveys the increasing certainty and absoluteness of the conclusion; the mood develops from one of sympathetic sorrow to tragic certainty and, finally, to terseness and detachment.

A return to the structure of the nasīb shows that its three subsections follow the same pattern of development. The "visual" imagery of the first couplet has been discussed: it presents ('arāḍa) the damsels as a source of suffering and threat. The second couplet is reflective: it contemplates the hidden suffering of the poet.

There is a significant grammatical link between this couplet and its counterpart in section B (i.e., couplet B2). Both contain verbs in the first and second person singular referring to the poet: lā tashkuwanna resumes al-wujūd minka (11/4), ālaytu resumes uwārī (12/3). The poet's suffering abates as he contemplates the forms of life in their change.

As to the quatrain of the nasīb, it anticipates the conclusions on mortality by a portrayal of the metaphorical death brought about by unhappy love. It is kindled by the damsels whose qualities mirror the traditional attributes of al-dunyā in the zuhdiyya canon. Like al-dunyā, they are deceitful and predatory, and hide suffering and death behind a mask of passing beauty. They are not merely representatives of "womankind" but symbolise the nature of this world:¹

غرارة غرور ما فيها

As a result, this qasīda can be interpreted as tracing the gradual emancipation of the individual from the deceptive sorrows of life. It pictures the gradual rise of

¹ See text VI, 12.

the ascetic, zāhid, whose insight engenders detachment from the world.

The nasīb represents the elementary stage: man is blindly involved with the deceptive temptations of the world. The folly of passion makes him a helpless prey at the hand of al-dunyā.

Section B is the first stage of detachment. Through the scrutiny of reason, man is freed from his enslavement by the physical forms; he understands the suffering of love as induced by the existence of death.

Section C proclaims the certainty of transience on a universal scale with newly found vigour and heightened detachment: the shapes of mankind, ashbāh nās (18) are a distant *melée*.

In section D, detachment reaches its final stage. Freed even from the suffering of death, the individual ironically contemplates the triviality of being. He perceives that even reason weighs no more than passion in the face of time. The conclusion is powerful and self-assured; it lacks all self-pity. The ascetic's renunciation of the world is contained in the final categorical negative: bi aswārin wa lā aswārī (26).

5.4.5. Structural Counterpoint

(a) A note on morphology

The intricacy of the poem's structure, suggested by the stringency of the style, appears fully when the incidences of morphological parallelism are observed. Unlike Abū 'l-'Atāhiya's zuhdiyya analyzed above, morphological and semantic structure do not completely coincide but differ in such a way as to suggest an alternative arrangement of lines which

gives a no less coherent picture of the poetic development.

The complexity of the work precludes here a comprehensive analysis of its morphological features. For the sake of clarity, I will single out only the most important aspect by following up the occurrence of two verb forms: the third person singular feminine of the perfect (fa'alat) and the third person plural feminine of the perfect and imperfect (fa'alna, yaf'alna) with its corresponding pronoun hunna. They are morphological markers and appear several times.

Both are introduced in the nasīb, which agrees with theory stipulated above that the strophe contains the major formal elements of a qaṣīda.¹

Third person Feminine Plural: It first appears in the first line of the poem in reference to the maidens ('araḍna). The quatrain of the nasīb repeats it four times in the same context. The next occurrence of the form in line 10 shows how couplet B1 is skilfully constructed out of the grammatical elements of the preceding quatrain.

فاجعل سواری غادة وبراهما	٩
لبري غواد في الركاب سواری	
يرقلن في خلق الشوار وفوقها	١٠
احلاق انس للقبیح سواری	

Faj'al resumes the imperative of line 5, yurqilna reflects in form and metrical position yar'amna and yal'abna. Wa fawqahā echoes wa innamā (6); the complementary parallelism ghawādin/sawārī recalls that in lines 2 and 6. Finally, the syntax of 10b is analogous to 8b (plural noun plus idāfa, preposition li plus noun and fawā'il form).

Couplets C1 and C2 (16/17 and 18/19) are distinguished from the immediately preceding and following subsections (B3 and C3) by the fact that all principal subjects are plural

¹ See 1.5.

nouns (nusūr, maqādir, 'awārī, jusūm, ashbāh, as opposed to labīb, ḥayawān, man in B3 and sawār, khalīl, qadar in C3).

With the plural nouns goes the reappearance of the third person feminine plural. It establishes a link to lines 5-10: fawqahunna (16) echoes yurqilna . . . wa fawqahā in line 10, underlining the semantic relationship between couplets B1 and C1.¹

Line 19 resumes the grammatical form for the last time; yukhliṭna occupies the same metrical position at the beginning of the line as the morphological markers in lines 6, 7, and 10.

Third Person Feminine Singular Perfect: This form also is introduced in the nasīb: see darat and ṣādafat in lines three and four. It is not repeated, however, till the end of the work where it occurs six times: ba'udat (21), zajarat (22), fakkarat and qa'adat (23), jarat and umḍiyat (26).

The ingenious coherence of the poem becomes apparent when the position of the couplets or lines singled out by the morphological markers is compared to the semantic subdivision. While the feminine plural rules the middle portion of the poem, the feminine singular, introduced at the beginning, dominates the end.

Morphological and semantic subdivision correspond in the nasīb. In the remaining sections, the interplay between them serves to facilitate the thematic transition. Couplet B1 is dominated by the marker of the preceding quatrain but introduces a new section in the poem's development. Similarly, couplet C3 concludes the third section while ba'udat anticipates the form of zajarat at the beginning of the fourth.

¹ See above, pp. 228 f.

The morphological markers thus serve as links between sections A and B (yaf'alna) and C and D (fa'alat).

(b) Three key couplets

I will conclude the discussion of the poem's semantic structure by pointing to the relationship between three couplets--A1, B2, and C3--which provides a counterpoint to the structure that has emerged so far.

انوار تحسب من سنا الانوار	١	}	A1
ومن البوار مها عرضن بواري			
بيض دوار للقلوب كأنها	٢	}	B2
عين بدوار وعين دوار			
لا تشكون ففي الشكاية ذلة	١١	}	B2
ولتعرضن الخيل بالمشوار			
آليت ما منع الخوار اوابدا	١٢	}	C3
فاحذروان بعدت غزاتك في العدى			
أعبي سوار الدهر كل مساور	٢٠	}	C3
وروى الخليل بأسهم الأسوار			
فاحذروان بعدت غزاتك في العدى	٢١		
قدرا اغار على ابي المغوار			

The couplets are the only ones to contain proper names: Nawār and Dawār in A1, Shāba in B2, the kunya Abū 'l-Mighwār ("the great raider") in C3.¹ The imagery also shares certain features evoking hunting and war scenes: dawārin li, "lying in wait for",² mana'a, "to protect", a'yā, "to ward off", ramā, "to shoot", and aghāra 'alā, "to invade, attack".

Like the names, the images suggest a pre-Islamic context. Those in lines 2 and 12 are reminiscent of the hunting scenes in the ancient qaṣīdas while line 21 suggests a Bedouin raid.

These features are examples of the archaic flavour of the poem as a whole, but they are also signs of a special

¹ Abū 'l-Mighwār was the kunya of Mālik b. Nuwayra. His memory is celebrated in a number of famous elegies by his brother Mutammim. (See Nöldeke, Beiträge zur Kenntnis der Poesie der alten Araber (Hanover, 1864), pp. 87 ff.)

² See also bīḍ in line 2 which in other contexts denotes the (white) swords:

ومن كان بالبيض الكواعب مغرما فمما رلت بالبيض القواضب مغرما

(See Mehren, op. cit., p. 163; the line is attributed to Abū Tammām.)

link between the three couplets. A1, B2, and C3 punctuate decisive stages in the poem's development.

In B2 the threat represented by the "gazelles" in A1 is countered by the realisation that they themselves will be the victims of a stronger foe. This is suggested by the parallelism between 2b and 12b:

بداوار وعين دوار	٢
في هضبة شابة والنقا الخوار	١٢

The gazelles (mahan) in A1 and the wild animals (awābid) in B2 appear in a similar setting, except that the former are ready for attack (dawārin li) while the others are defenceless victims (mā mana'a).

That the meaning of awābid may include an allusion to mahan is also suggested by the repetition of 'arada in lines 1 and 11. The "gazelles" appear ('aradna) as a deadly threat while the "horses" will be made to appear (la-tu'radanna) on the showground to be selected by death.

Consistent with this interpretation is the contextual antithesis between mahan and khayl: the former, usually the victim, appear as the hunter, while the latter, usually associated with war and victory, are exposed to death. Both inversions are also found in other poems.

So couplets A1 and B2 are linked: the poet consoles himself with the thought that his tormentors will, like all other forms of life, one day themselves be made to suffer.

What B2 expresses only in the negative (mā mana'a) is asserted positively in couplet C3. The two lines spell out what has remained suggestion and allusion up to that point: the victory of death.

Couplets A1 and B2 portray an impending hostile encounter from two contrasting angles, focusing once on the

attacker (dawārin li), once on the victim (mā mana'a). The two aspects are combined in couplet C3: mana'a is resumed in a'yā, dawārin in ramā, thus marking the release and consummation of the destruction that remains potential in the images above. The death of Abū 'l-Mighwār mirrors and outstrips the threat of death represented by Nawār: fate, al-qadar, is seen in command.

The position of the three key couplets A1, B2, and C3 in the development of the poem as a whole gives another picture of the intricate coherence of the work. Their positions align themselves with the semantic subsections: one forms the beginning, the other the middle, and the third the end of a movement.

The morphological features discussed, as well as the semantic sequence represented by the key-couplets, suggest, furthermore, an alternative sectional arrangement which is as symmetric as the semantic subsections discussed above. For lines 5-15 and 16-26 mirror one another in their development:

	Sections	Number of lines			
lines 1-4 (4 lines)	A1	2			
	A2	2			
	A3	4	C1 C2	4	
lines 5-15 (11 lines)	B1	2		C3	2
	B2	2		D1	2
	B3	3	D2 D3	3	
				lines 16-26 (11 lines)	

A3 and C1-C2 are linked by the morphological marker third person feminine plural. B1 and C3 are linked by paronomasia based on the qāfiya with the letter sīn (siwāray, sawārī in line 9; sawār, musāwir and uswār in line 20). The same sound formation concludes the poem (aswār in line 26).

The four couplets B1, B2, C3, and D1, also relate crosswise. The transformation in D1 of themes and images of B1 has been discussed above;¹ C3 and B2 are linked by their function as key-couplets. C3, the third key-couplet, is thus of particular importance, concluding two semantic developments, as well as resuming morphological and phonological features and thereby introducing the finale.

B3 and the triad D2-D3 are linked phonologically by the absence of paronomasia and semantically by their conclusions on mortality, presenting the theme from the angle of the personal and specific in one case (B3), from the angle of the impersonal and general in the other (D2-D3). Couplets A1 and A2 in their parallelism and contrast can be seen to anticipate the links between the two longer parts.

Altogether, the possibility of two alternative subdivisions bears witness of the multiple relations between the individual couplets. For most of the subsections are semantically and syntactically independent units which do not relate by sharing one specific subject or by tracing a development in time. Instead, their interrelations are based on echoes and anticipations of images and linguistic features.

This enables each subsection to be simultaneously beginning, climax, and conclusion of a certain development.

The resulting impression on the listener is one of a number of powerful individual statements fused together by a multidimensional pattern which can only be sensed but not followed in detail because of its complexity.

5.4.6. Phonological Features

I have left discussion of phonological interplay, the

¹ See pp. 228 f.

most conspicuous aspect of the poem, last, in order to show that the work's coherence does not suffer from linguistic embellishment. Yet the meaning of the work is inseparable from its sound structure.

١ أنوار تحسب من سنا الأنوار ومن البوار مها عرضن بوارى
٢ بيض دوار القلوب كأنها عين بدوار وعين دوار

Two types of sound relationships govern these lines. One depends on the qāfiya, and I will call it "external assonance". The other establishes a sound pattern within the line which contrasts and complements the external assonance. To this I will refer as "internal assonance".

External assonance is achieved by the series of jinās, from Nawāru and bawārī to Dawārī. The sound echoes between 'aradna, bīdun, 'inun and 'ayni are the most important internal assonance. The sound pattern of the couplet can be described as a subtle exchange between the two types of assonance. The link between them is the letter which precedes the qāfiya "wārī", henceforth called "key letter". It changes twice, from nūn to bā' and from bā' to dāl.

From nūn to bā'

The progressive sound metamorphosis which produces the rhyme word bawārī appears when juxtaposing the members of the fourfold jinās in line 1.

A-Nawāru and anwārī share hamza and nūn but differ in case ending. The change from damma to kasra introduces the qāfiya.

(Sanā'1-) anwārī and (mina '1-) bawārī share article and case ending, but bā' replaces hamza and nūn. This marks a second step towards the emergence of the final rhyme word.

(Min al-) bawārī and ('aradna) bawārī are identical except for

article and length of final kasra. Thus the rhyme word bawārī develops in successive stages out of its three predecessors in alliteration.

Internal assonance is the substratum of this process. The letter bā', taken up by the final rhyme word, is first introduced by the sound complex tuḥṣabu min sanā in line 1a. The nūn, replaced by bā' in the sequence of jinās, last appears in 'aradna.

Thus the letter bā' moves from internal to external assonance (tuḥṣabu--al-bawāri--bawārī), while the letter nūn is subject to the opposite process: it changes from external to internal assonance (a-Nawāru--sana 'l-anwāri--min al-bawārī--'aradna bawāri).

From bā' to dāl

The emergence of Dawār as rhyme word of line 2 is brought about by the same process. Again internal assonance introduces the new key letter dāl ('aradna--bīdun--dawārin) and echoes the old (bawārī--bīdun--bi-dawwārin).

The background to this exchange is the sequence of internal assonance from 'aradna to bīdun, 'īnun bi and 'ayni. It is the counterpoint to the external assonance between dawārin, dawwārin, and Dawārī.

Other subtler echoes and touches of alliteration complete the web of sound which links the two lines. There is the mīm/nūn interplay in line one (min...min...mahan); there is the resumption in line two of nūn, hā', and alif in annahā; there is the alliteration based on sīn/fatha in line 1a (tuḥṣabu/sanā) which balances that betweek kāf and gāf in line 2a.

The second couplet of the nasīb is linked to the first

by the continuation of the interplay between internal and external assonance: the key letter of line three, hamza, is anticipated in couplet A1 by a, anwār, and annahā, and resumed in line 4 by ammā.

Fā', on the other hand, key letter of line 4, is anticipated by fī in line 3 and echoed by fabtakir in line 5.

In this way the sound structure continues. Its pattern is so tightly woven, its flow so carefully balanced that the impression is one of highest formal control. Alliteration appears to be no embellishment at all, but rather the expression of a stylistic economy which refrains from widening the sound palette beyond the absolute minimum.

١٦ تلك النسور من الوكور طوائر ومقادر من فوقهن طواري

In this line a maximum of meaning is forged out of a minimum variety of sound. Alliteration and paronomasia make the words define one another with the greatest concreteness.

A line by Abū Tammām quoted above¹ describes a similar picture:

وقد ظالمت عقبان اعلامهم ضحا بعقبان طير في الدما نواهل

The rhetorical impact of the tawriyya resides in the sensational nature of the image. The circumstantial details, "being overshadowed in the forenoon" and "feeding on blood", give meaning and power to 'iqbān.

Ma'arrī's line does not produce a spectacular context to define nusūr. Its expressive power resides exclusively in the tension created by the juxtaposition of words of similar sound and different meaning. With the morphological and phonological resumption of nusūr in wukūr, ṭawā'ir in maqādir, a pattern is created which one expects to continue with a third

¹ See above, p. 98.

similarly related pair. Instead, the pattern is broken by the rhyme word: fawqihinna and ṭawārī do not relate like the two previous pairs, and ṭawārī in irregular sequence echoes ṭawā'ir, without resuming the morphological congruence. The semantic pointe of the line resides precisely in the same feature: the outstripping of "ṭawā'ir" by "ṭawārī".

Adorning circumstance is thus left out altogether. The sound pattern ties the words together and heightens their meaning so that the barren image acquires gigantic power through formal constraint.

(b) Atomistic alliteration

The last three lines are relatively devoid of jinās and there is no jinās tāmm except for line 26. Nevertheless, the sound structure of the lines is no less involved than that of the nasīb, but it aims at the opposite effect. At the beginning, the high degree of paronomasia makes numerous words sound alike so that their individuality of meaning is stressed by contrast with their homonymity of sound. In the final lines, however, the phonological patterning is restricted to an interplay of vowels, letters and rhythm designed to emphasise the meaning of a word by stressing its individuality of sound. This technique which I hope to explain in the following pages I call atomistic alliteration.

The phonological leitmotif of lines 21 to 26 is the interplay between kāf and gāf. The combination occurs frequently in the course of the poem (see 2a, 10/11, and 16) but it is nowhere more prominent than at the end. Introduced by ghazātuka and gadaran in line 21, the letters are part of the two jinās tāmm in the following couplet. External assonance is dominated by gāf in line 22 (ḡawārī), line 23 resumes

kāf (fakkarat, akwār) with qāf as a counterpart in ga'adat.

Kāf is resumed in line 24 (ḥukm, ka) and both are combined again in line 25 (yuqālu, aqām, ka). In the final line, qāf is repeated twice more (gadāyā, ṣuduq).

Line 24 is thus incorporated into the dominant sound development by repetition of the letter kāf. As a unit, the line exhibits a meticulous sound balance which typifies the technique of atomistic alliteration. It is characterised by the fact that the various phonological features of a word--vowels, consonants, and rhythm--do not relate to one other word as is the case with normal jinās. Instead, each phonological element links up with a different word in the line so that the resulting sound structure is both varied and balanced.

To a certain extent, this technique applies to most poetry but in this work it appears to be used in deliberate contrast to jinās proper.

1. The words in line 24 can be divided into groups according to their rhythmical and/or morphological pattern.

(i) There are three nouns that follow the patterns fi'l, fa'l and fu'l:

نَدْبُ حُكْمُ نِزْمُ

(ii) There are three nouns with a weak third radical:

جِسْمِي أُخِي شَيْ

(iii) There are two nouns with an alif between second and third radical:

وَدَانُ عَوَارُ

(iv) There are two words consisting only of consonant and long vowel:

ذُو فِي

With the exception of alif and alif maqsūra, the

nouns of these groups hardly share a consonant or vowel. Each of the nouns in groups (i) and (ii) start with a different vowel, and the only consonant repeated within a group is mīm (i).

The relations based on consonants and vowels align the words in different ways altogether.

2. It is interesting to note that with the exception of fā', the consonants that are not repeated are all gutturals: hā', ṣād, khā', and 'ayn. All others occur at least twice.

The following sequence is arranged according to the order of appearance of the consonants (wāw excepted):

<u>nūn</u> :	<u>nadb</u>	<u>hidān</u>	<u>nuhā</u>
<u>dāl</u> :	<u>nadb</u>	<u>hidān</u>	
<u>bā'</u> :	<u>nadb</u>	<u>ṣibā</u>	
<u>kāf</u> :	<u>hukm</u>	<u>ka</u>	<u>ka</u>
<u>mīm</u> :	<u>hukm</u>	<u>dhimr</u>	
<u>hā'</u> :	<u>hidān</u>	<u>nuhā</u>	
<u>dhāl</u> :	<u>dhū</u>	<u>dhimr</u>	
<u>rā'</u> :	<u>dhimr</u>	<u>'uwwār</u>	

With the exception of hukm and dhimr, this alignment does not coincide with the one above, nor are the words related by their vowel structure. On the contrary: all words that share a consonant start with a different vowel.

The alignment, however, does create a pattern within the line. The alliterations based on nūn, hā' and dāl, and dhāl and rā' link the two hemistichs crosswise:

عوار	ذمر	نهی	ذو	ندان	ندب

3. The vowel harmony of the line appears designed to create the utmost variety. I will only point to the threefold interchange between kasra and damma which structures the vowel pattern of the line.

In the first hemistich, the long kasra of fī anticipates the short kasra of hidān. The short damma of hukm, on the other hand, anticipates the long damma of dhū. Thus long and short, kasra and damma are symmetrically combined:

fī hukm al-hidāni wa dhū

A variation of the same process links the two hemistichs. The long damma of dhū anticipates the short damma of nuhā, while the long kasra of akhī echoes the short kasra of ṣibā. The alif maqsūra links nuhā and ṣibā:

wa dhūṣ-ṣibā ka-akhīn-nuhā

The two final words of the second hemistich are linked by a similar vocalic inversion:

wadh-dhimru kal-'uwwārī

4. Summary

The sound of each individual word in line 24 is thus thrown into relief because each phonological level establishes a sound pattern of its own and no one sound relationship dominates another.

The fact that the guttural consonants are not repeated stresses the individual sound quality of the words, while the sheer juxtaposition of nouns in three nominal sentences creates a feeling of conciseness and control.

(c) Alternation between paronomasia and atomistic alliteration

It is clear upon first reading that the phonological structure of the poem is not uniform. The nasīb and the first

two couplets of section B all exhibit jinās. So do couplets C1, C3, D1, and the final line.

The central tristich (B3), however, and couplets C2 and D2 are constructed on the basis of atomistic alliteration.

So the sound structure becomes more varied towards the end because of the alternation between the two types of phonological texture. Furthermore, in the second half of the poem, even couplets dominated by jinās do not share the homogeneity of sound of the first ten lines.

The transition from tā' to 'ayn in couplet C1, for instance, is not developed with the same subtlety by internal assonance as the transitions from nūn to bā', alif, and fā' in the first four lines of the nasīb. Couplet C3 does not contain a jinās tāmm. The transition from qāf to kāf in the rhyme of couplet D1 recalls the transition from sīn to ṣād and shīn in lines 8-10, but the two elements of jinās tāmm in line 23 are both in the same hemistich which does not occur anywhere in the first half of the poem. The same also applies to the last line.

Atomistic alliteration, on the other hand, becomes more prominent towards the end. In the nasīb, it functions purely as internal assonance subservient to the interplay of jinās tāmm. With the end of section B it becomes an independent principle of construction which brings the poem to its climax in the concluding lines.

This suggests something about the relationship between sound structure and semantic structure. I have described the poem as tracing the gradual emancipation of the ascetic through a deepening vision of the insignificance of the world. The nasīb, which describes man enslaved by al-dunyā,

is the section most dominated by external assonance. The constant recurrence of the patterns awā and awārī creates a sombre rhythm which drowns the individual word as it struggles to assert its meaning in the face of an all-pervasive monotony. A tension is created between heterogeneity of meaning and homogeneity of sound.

The nasīb is the passage in which the sensuous diversity of the world is experienced most intensely. At the end of the poem, however, the variety and multitude of al-dunyā is perceived to be meaningless. The sound structure of the lines which develop this vision (13-15; 18-19; 24-25) is the one least dominated by jinās. So the words' individual sound character is most pronounced in lines which describe all individual phenomena as equally insignificant. This evidently applies to line 24 in particular.

There is thus a contrasting relationship between sound and meaning in the poem: the experience of multiformity is made to sound monotonous, the vision of monotony described with multiformity of sound.

5.4.7. Metrical Features

The poem is composed in the catalectic trimeter of kāmil. In the following metrical chart, the letters "a" and "b" stand for the accepted variants of the metre:

a	~ ~ ~ ~	~ ~ ~
b	~ ~ ~	~ ~ ~

A hemistich may consist of eight possible combinations of "a" and/or "b". These can be designated with the capital letters A to H:

b b a	A	a a b	E
b a a	B	a b b	F
a b a	C	b a b	G
a a a	D	b b b	H

All these variants are found in poems of this metre, even though some, like A and B, appear to be more frequent than others.¹ Text XIV exhibits seven of these variants (A-G) which are distributed as follows:

Section A	1	a a b	a a a	E D
	2	b b a	b b a	A A
	3	b b a	b b a	A A
	4	b b a	b b a	A A
	5	a b a	b b a	C A
	6	b b a	b a a	A B
	7	b b a	a a a	A D
	8	b a a	a a a	B D
<hr/>				
Section B	9	b b a	a b a	A C
	10	b a a	b b a	B A
	11	b a a	a b b	B F
	12	b a a	b a b	B G
	13	b a a	b a a	B B
	14	b a a	a b b	B F
	15	a a a	b b a	D A
<hr/>				
Section C	16	b a a	a b a	B C
	17	b b a	b b a	A A
	18	b b a	b a a	A B
	19	b a a	b b a	B A
	20	b b a	a a b	A E
	21	b a a	a a b	B E
<hr/>				
Section D	22	a b a	b a a	C B
	23	b a b	b a b	G G
	24	b b a	a b b	A F
	25	a a b	a a b	E E
	26	a b a	a b b	C F

¹ The frequency of the eight hemistich patterns in text I is as follows: A-10; B-26; C-12; D-9; E-3; F-3; G-10; H-3.

The frequency distribution of the hemistich patterns in the four sections is illustrated in the following diagram:

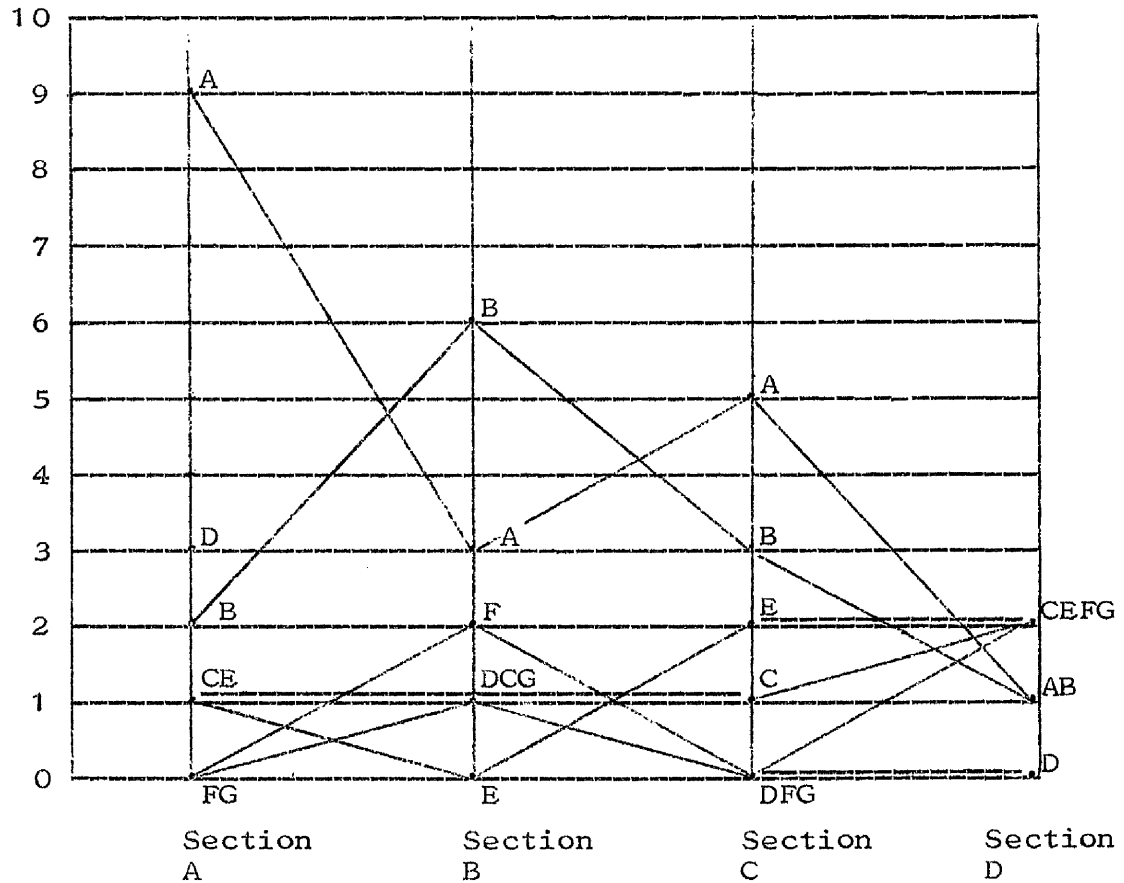


Diagram and metrical chart together illustrate the structural function of the seven hemistich variants. Pattern A and B alternate in their frequency in the first three sections; the first and third are dominated by A, the second by B. Initially the most frequent patterns, they are the most infrequent in the final section where neither occurs more than once.

Pattern C functions as sectional marker, appearing in the first line of sections B, C, and D, as well as introducing the quatrain (section A3) and concluding the poem. (Observe the regularity in the pattern sequence of lines 5, 9, 16, and 22.)

Pattern D occurs only in the first half of the poem. It is found in the first line as well as in the conclusions of sections A and B. Its counterpart is pattern E: together with D, it is introduced in the first line of the poem and concludes the two sections of the second half. (Observe the regularity in the pattern sequence of lines 7-8 and 20-21.)

Patterns F and G are only found in the second and the final sections. Together with E they end on foot "b". Patterns of this type are much less frequent throughout the poem than those ending on "a" (12 as opposed to 40), a fact which gives them special importance. It comes as no surprise to find that line 11, the first in the poem to end on foot "b", is also the first to be marked by the absence of jinās tāmm as well as the first to introduce the abstract realisation of the fact of mortality:

لا تشكون ففى الشكاية ذلة ولتعرضن الخيل بالمشوار ١١

The prominence in the final section of hemistich patterns ending on "b" (6 out of 10) is of great significance for the metric development. As is evident from the diagram, patterns most frequent at the beginning are most infrequent at the end and vice versa. Variety is also drastically increased: section A with 8 lines contains 5 hemistich variants, as opposed to 6 in the five lines of section D. Furthermore, the only hemistich patterns repeated within a line in the first three sections are the most common: A (2-4, 17) and B (13); in the last section, two of the least frequent patterns are repeated: G (23) and E (25).

As a result, the metrical structure of the poem coincides with the phonological development: the metre,

repetitive at the beginning, becomes increasingly varied towards the end, so that the last lines combine sets of the rarest metrical variants. This points towards a cumulative rhetorical effect which should be powerfully manifest in recitation. The contrast between semantic and phonological levels is stressed by the metrical structure: the vision of the equalisation of opposites with which the poem concludes is voiced with the greatest variety of sound and metre.

Chapter Six

MANNERISM

"Die Sprache als Sprache zur Sprache bringen"¹

6.1. Two Mimetic Processes

6.1.1. Introduction

Most recent discussions of mannerism in literature have drawn attention to the prominent role played by techniques and conventions of literary language in mannerist style. This feature has repeatedly provided the reason for its condemnation. In his discussion of Italian baroque lyric, H. Friedrich remarks that "the aims of expression and representation of artistic language recede in the face of a dictatorship of linguistic artifice";² he notices a "shift of emphasis from colloquy of objects to siloloquy of words"³ and concludes that "language and content, nay, language and world, no longer converge but diverge."⁴

H. Friedrich's theories inspired C. Bürgel⁵ and W. Heinrichs⁶ in their search for a meaningful application of

¹ M. Heidegger, "Der Weg zur Sprache", in Die Sprache (Darmstadt, 1959), p. 94.

² H. Friedrich, Epochen der italienischen Lyrik (Frankfurt, 1964), p. 564.

³ Ibid., p. 563.

⁴ Ibid., p. 558.

⁵ Bürgel, op. cit., pp. 235 ff.

⁶ W. Heinrichs, "Mannierismus" in der arabischen Literatur, Islamwissenschaftliche Abhandlungen (Fritz Meier Festschrift) ed. R. Gramlich (Wiesbaden, 1974).

the term mannerism to Arabic literature. Heinrichs resumes Friedrich's observation of a dichotomy between signifier and signified; he abandons, however, the latter's negative bias and tentatively describes mannerism as "a possible and legitimate 'Grundform' of poetic expression." The core of his definition is as follows: "the correlate of mannerist poetry is not reality but literature, i.e. language formed and formalized. The resulting effect is, so to say, one of language at play, or, as Friederich says, an 'ignition of language from within.' Parallel to this, the representational character of language becomes increasingly insignificant."¹

Heinrich's definition posits two contrasting mimetic processes--presumably the same intended by Friedrich's distinction between "colloquy of objects" and "soliloquy of words".

Reality as correlate of poetry, or "colloquy of objects", suggests a form of mimesis intent primarily on the fashioning of reality as dictated by and in accordance with poetic convention. The dictate of convention pertains to the segment of reality conventionally treated ("Wirklichkeitsweite") henceforth called spectrum; the accord sought is that between moral of convention and objects described, henceforth called focus.

As an example, one might revert to Buḥturī's ship description. There it was said that the poet's imagery endows the ship with the meaning of its function, "making this meaning an innate quality with a priori existence."² The ship is thus portrayed as necessarily victorious, which corresponds to the focus of the mode since in madīḥ, the mamdūh's enterprises are to be represented as ideal manifestations of good fortune and success.

¹ Ibid., p. 128.

² See above, p. 100.

In this interpretation of mimesis, the Aristotelian categories of the necessary and the probable are applicable to Arabic poetry. The requirement of the necessary refers to the demand that the focus of the mode be given full expression --that it be as sharp as possible: the mamdūh must appear necessarily victorious; correspondingly his battleship is necessarily invincible.

If this aim is to be achieved, the poet has to remain within the bounds of the probable or, rather, to concentrate on making the improbable appear probable. In madīh, this means persuasively converting defeat into victory, failure into success, mediocrity into excellence, excellence into sublimity.

Excessive use of ornatus or "fantastic" imagery, however, may threaten to deflect attention from this purpose by becoming a feature of interest in itself, thus precluding empathy with what is portrayed. Accordingly, the rhetorical devices in Buḥturī's ship description are subservient to his aim of expressing the martial posture of ship and crew.

Literature as correlate of poetry, or "soliloquy of words" on the other hand, suggests mimesis not of the object but of the semiological system with which it is described: of language, and principally the language of literature.

Miḥyār's ship description provides an example. The object of description functions as catalyst of an intricate play of metaphorical antitheses derived from conventional imagery, or, as Friedrich might have put it: it sets in motion the "automatism of antitheses". The reaction of the reader is not empathy with form and function of the ship but marvel at linguistic ingenuity, in short: merivigliā, ta'ajjub.¹

¹ Cf. Friedrich's comments on a sonnet by G. Preti: ". . . was wahrgenommen werden will ist das variierende Spiel der Antithesen", op. cit., p. 552.

Clearly in this kind of style, the categories of the "necessary" and the "probable" are of secondary importance. What is made to appear necessary above is taken for granted here: spectrum and focus imposed by poetic convention function as matters of course. Thus in Mihyār's description, the mere mention of the ship in connection with the mamdūh is sufficient to make it worthy of poetry: the excellence of its function, the meaning of this association need not be proved.

Correspondingly, the requirement of probability is of little consequence in this form of mimesis: poetry does not expend its force in making the improbable appear probable (i.e., in accordance with the moral focus of convention), but rather the reverse: the quest for the "marvellous" results in a style in which the probable is made improbable, the familiar enigmatic, the ordinary miraculous. Thus Mihyār's riverboat is transformed by metaphor into a fabulous beast.

If necessity and probability thus recede as dimensions of content, two other categories assume prominence as regulators of form: constraint and possibility. The former refers to the formal and thematic limitations imposed by literary language and literary tradition: the rules of morphology, syntax and lexicon as well as rhyme, metre and the canon of motifs. "Possibility" denotes the possibilities of their combination which mannerist style explores to the limits of the permissible in its mimesis of the semiological system.

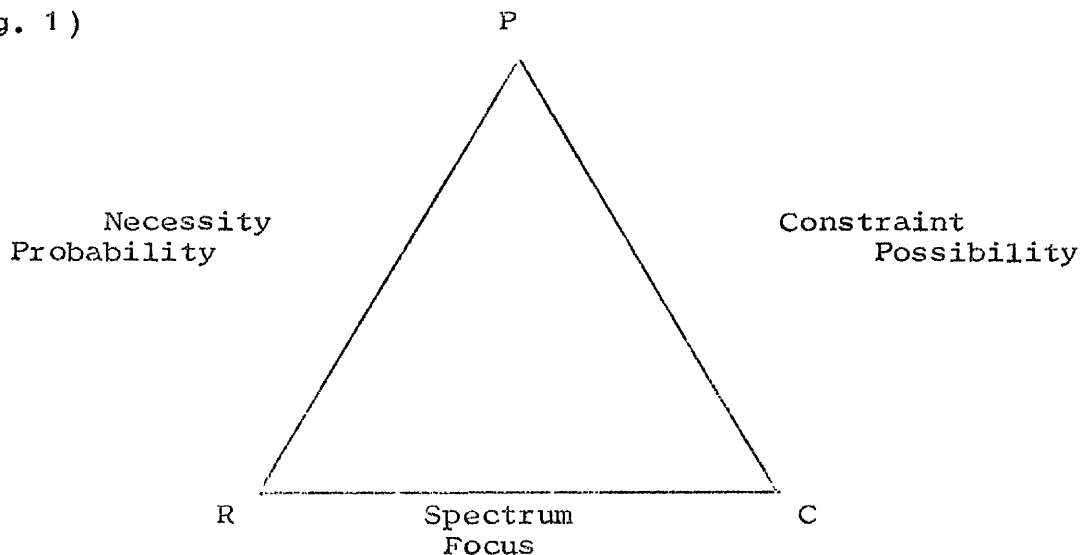
In this context, the prominence of techniques and conventions of literary language, characteristic of mannerist style can be seen to be but aspects of an (ideally comprehensive) semiological mimesis. To what extent

interplay between constraint and possibility can provide the substance of a literary work has been shown in the case of the Luzūmiyyāt.

6.1.2. The Stylistic Triangle

The hypothesis posited above can be illustrated by means of a triangle with the corners P, R, and C. P represents the individual poem, R and C its two correlates "Reality" and "Convention" (convention denotes the combination of the semiological systems of literary language and literary tradition).

(Fig. 1)



The triangle makes clear the interdependence of the three elements: whether the correlate of P is R or C, neither relationship can manifest itself without the presence of the opposing pole. The same also appears when considering the three relationships PR, PC, and RC in the light of the terms introduced above.

RC: The relation is characterised by spectrum ("Wirklichkeit-
weite") and focus: C admits only certain segments of the
totality of experience and assigns them a position in
a hierarchy of values. Spectrum and focus in the

relation RC are manifest in P.

- PR: The relation is characterised by "necessity" and "probability". P fashions R so as to reveal in it manifestations of ideal values which necessarily determine its form and function (e.g., the virtues of the mamdūh). P's presentation of R must, however, be made to appear within the scope of the probable if it is to convey persuasion. Whether this vision corresponds to an objective truth is of no relevance in this context.¹ The substance of "necessity" and "probability" in the relation PR is a function of C: the latter determines the type of fashioning of R in P (cf., e.g., the types of virtue of the mamdūh which are laid down by C).
- PC: The relation is subject to "constraint" and "possibility"; "constraint" denotes the limitations and rules of the semi-ological system, "possibility" denotes the combinatory scope within these limitations. The function of R in the relation PC is more problematic than that of P in RC or C in PR. Yet it seems fair to suggest that PC is also inconceivable without R, since one of the functions of C--spectrum and focus--is only meaningful in relation to R. Even if, as will be seen below, this function is abolished or infringed upon, R does not cease to be relevant in the relation between P and C.

Thus the triangle PRC represents a system of which none of the three elements is conceivable without the other two. However, their relative prominence and function can vary greatly. The scope of this variation is circumscribed by the two mimetic processes discussed in 6.1.1. In the terms

¹ Cf. the remarks on the sincerity of the panegyric poet in 1.6.

of the triangle these can be conceived of as preponderance of the relation PR ("reality the correlate of poetry") as opposed to preponderance of PC ("language the correlate of poetry").

6.1.3. Mannerist Mimesis (1)

The preponderance of PC corresponds to mimesis of the semiological system in which R functions as catalyst. This has been illustrated in Mihyār's ship description. An excellent hunting ground for other examples of similar nature are the "ekphrastic epigrams": short, often riddle-like portrayals of disparate objects (e.g., animals, dishes of food, objects of daily use, etc.). Generally, the object described is transformed into a miraculous entity by metaphors which derive from the traditional canon.

Abū Ṭālib al-Ma'mūnī begins such a descriptive epigram on a pair of scissors with the following lines:¹

وَصَاحِبِينَ اتَّفَقَا	عَلَى الْهَوَىٰ وَاعْتَقَا	١
وَأَقْسَمَا بِالْوَدِّ وَالْ	إِخْلَاصِ لَا افْتَرَقَا	٢

Evidently the friends are the two blades which constitute the pair of scissors. The metaphor--like the other motifs of the poem--go back to the canon of love poetry: the promise never to part calls to mind the theme of firāq, the separation which afflicts lover and beloved in the nasīb. Thus the beginning of the epigram establishes a contrast to the conventional opening: in the fortitude of the "pair" resides a challenge to the elements of love's tragedy evoked in the metaphor.

The pointe of the epigram achieves an unexpected inversion. In their very union and harmony, the "pair" inflict

¹ See text XVII.

separation on others:¹

بفراقان بين كـ ما عليه اتفقا	٧
فأى شىء لاقيا (م) ه ألقياه فرقا	٨

Whether the poem is a literary joke, whether it conceals a tragic message or represents an ingenious development of the theme of love and war could be discussed at length. The other motifs would have to be considered: the erotic connotations of the "star" (i.e., nail) which holds the two elements together and is thus instrumental in preventing firāq (3-4), as well as the surrealist anatomy of the object as a whole, a distorted echo of the beloved's beauty, also not devoid of sexual innuendos (5-6). The contrast of contexts in the two occurrences of ittafaqā 'alā would have to be weighed in some detail: the pair "agree upon" love, and yet "separate all they agree, or coincide, upon".

Whatever the outcome of such a voyage of discovery, the answer lies in the connotations of motifs, and mapping these leads into the world of literature rather than that of "real experience". The erotic suggestiveness of the poem (not uncharacteristic of Ma'mūnī's epigrams, cf. nos. 16, 35), in no way diminishes its primary appeal in the enigmatic play of words. Here Friedrich's sober judgement applies to Ma'mūnī: "most erotic indulgences of the baroque poets are, in the light of scrutiny, linguistic".²

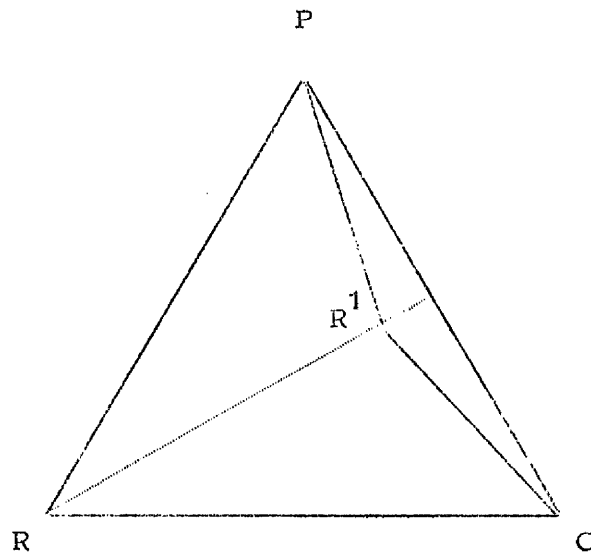
If one wished to represent the relationship between PR and C in this epigram by means of the stylistic triangle, the latter would have to be conceived as rather flat (see below, p. 263).

The correlation PC is dominant and by "metaphorical

¹ The dual in the couplet can also refer to nābān in line 6. But such a reading would not affect the overall meaning.

² Friedrich, op. cit., p. 572.

(Fig. 2)



inversion" R is well-nigh absorbed into it. Ta'ajjub springs from the ingenuity in the transformation of object into image, a function of the interplay between constraint (in the choice of motifs) and possibility (of their combination).

In this transformation, the conventional relationship RC is altered to the point of abolition: spectrum and focus have lost their meaning. The waṣf does not make the object representative of a system of moral values (unlike the ship's martial status in Buḥturī's description) but assigns it the extraordinariness uniformly shared by everything in the metaphorical register. Whether ship or scissors, all is equally wondrous.

The disappearance of moral focus is mirrored in the emancipation of the waṣf as an independent strand of poetry.¹ In the classical and archaic qaṣīda, description is subordinate to a universal hierarchy of values: whether camel, pasturing ground, or royal palace, their description is of immediate relevance to the moral message conveyed by the poem.

¹ Cf. Bürgel, op. cit., pp. 225 ff.

Not so in mannerist mimesis: the moral significance of the objective world is irrelevant. In seeking mimesis of the semiological system, any object may serve as catalyst, may be transformed into metaphor to spread the wings of linguistic ingenuity.

This leads to the question of spectrum. Since al-Ma'mūnī's metaphors are derived from the traditional canon, metaphorical reality remains within its scope. But this is merely the result of adherence to the constraint of convention on the level of choice of motifs; it is countered by a deliberately unconventional move on another level, the very one affected by the spectrum of convention: the choice of object.

A pair of scissors as object of description is in no way warranted by the canon of tradition, as is abundantly clear if it is compared with such poetry-laden items as sword, bridle, or arrow.

The clash between motifs imposed and object chosen, between the conventions of the qaṣīda and a pair of scissors, creates a deliberate effect of comic disharmony. The lack of proportion between end and means both removes the object from its ordinary context and detaches the motifs from their real correlates.

In this tension between word and object, metaphor and reality, resides the dichotomy noticed by Friedrich in baroque style: "language and object, language and world no longer converge but diverge."

In this divergence, language maintains the upper hand. I have called the object of description a catalyst which sets in motion the play of words and images. Since in the course of this, the object is itself abstracted from its

context and transformed into an extraordinary entity, a different and perhaps profounder view of the relationship between reality and convention in mannerist style is possible:

absorption into the literary cosmos may be seen as an act of magic which reveals the mysterious multivalence of reality.

As such, the fantastic conglomerates of metaphor are not mere illusion but capture the very ambiguity of the world of appearances.

The process of abstraction and transformation in mannerist mimesis is well nigh identical with what W. Worringer saw as the aim of abstraction in art: "das einzelne Objekt der Aussenwelt . . . aus seiner Verbindung und Abhängigkeit von den anderen Dingen zu erlösen, es dem Lauf des Geschehens zu entreissen, es absolut zu machen."¹

This process of isolation is the work of metaphor. Closely related is the "static nature of description" observed in Mihyār's waṣf al-safīna, a feature also of ekphrastic epigrams: the object is not presented in specific dynamic interaction but description focuses on its unchanging formal properties.

Here the investigation of mannerist mimesis reaches a decisive point. Whether reality provides the catalyst of abstraction or whether in abstraction metaphor constitutes "das Ding an sich", language in mannerist style represents the sole abode of meaning. It, and not reality, is perceived to be the seminal core of all order so that artistic search for sense and coherence turns towards language itself rather than towards its referent, to the signifier rather than the signified.

¹ W. Worringer, Abstraktion und Einfühlung (München, 1919), p.27.

Therein lies the meaning of literature's being the correlate of poetry in mannerist mimesis as maintained by Friedrich and Heinrichs.

Thus Heidegger's formula for the discovery of the "path towards language"¹ is also the formula of mannerist style: "die Sprache als Sprache zur Sprache bringen."

6.1.4. Classical Mimesis (1)

The preponderance of the relation PR in the stylistic triangle ("reality the correlate of poetry") corresponds to the mimetic process described above as "intent on the fashioning of reality". I will call it classical mimesis.

Dichotomy between signifier and signified has emerged as a distinctive feature of mannerist mimesis; its classical counterpart is marked by the absence of such a dichotomy. In its fashioning of reality, classical mimesis aims at concord between "language and world", between reality as idealised by convention and its restructuring in the given poem. As a result, it shuns excess or incongruity which threatens the harmony it creates between means of expression and meaning. Described in positive terms the style exhibits, in the words of Friedrich, "appropriateness and meaningfulness of the figures of speech."²

A major point implicit in the discussions in 6.1.1. and 6.1.2. must now be clearly stated: namely, that classical mimesis is by no means identical with imitation or reproduction of reality. Its distinctive feature resides in a certain use of language which is no less dependent on literary convention than the language of mannerist mimesis.

¹ "Der Weg zur Sprache", see above, p. 257, f.n. 1.

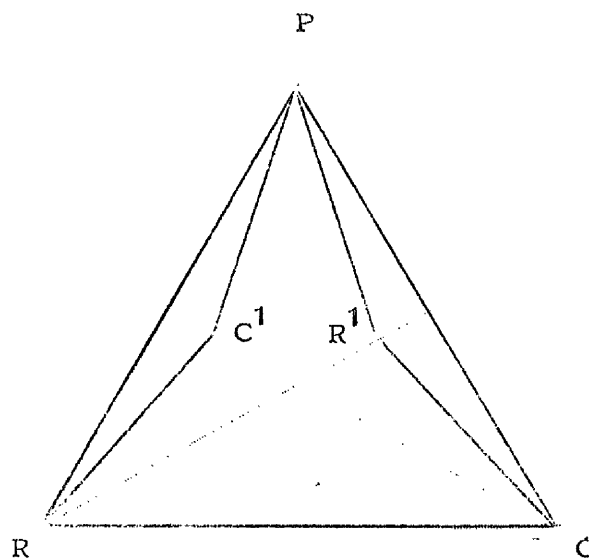
² Friedrich, op. cit., p. 553.

Indeed, the distinction between poets (primarily) inspired by nature and poets (primarily) inspired by art which Hauser and Heinrichs see underlying classical and mannerist styles, is virtually impossible to substantiate.¹ It would seem that artists of all descriptions learn their craft by mastering a tradition rather than by inspiration from nature. On the other hand, it is hard to prove that some such inspiration is not at the root of many a mannerist work.

That convention is, however, central to classical mimesis, cannot be doubted. In the concord between signifier and signified, the fashioning of reality as determined by spectrum and focus is made to appear necessary and probable. There is no fissure, no dubiety, no threatening tension in the classical edifice. Indeed, convention is most naturally itself in classical mimesis.

It follows that the latter's illustration in the stylistic model does not correspond to a simple inversion of the triangle describing the relation between PR and C in the (undoubtedly mannerist) poem by Ma'mūnī (fig.2 above):

(Fig. 3)

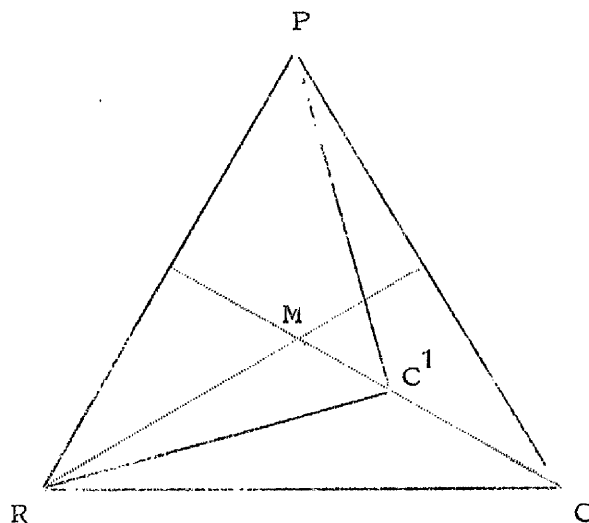


¹ Heinrichs, op. cit., p. 127.

Such a figure (PRC^1) denotes a near abolition of the role of convention decidedly uncharacteristic of classical art.

The concord classical mimesis maintains between reality and convention suggests, transposed into the terms of the triangle, a figure in which neither R nor C transgress the centre M (fig. 4). For near absorption of R or C in the opposing lines PC or PR (compare the two inner triangles in fig. 3) corresponds to a distortion in the relation between signifier and signified characteristic of mannerist rather than classical mimesis.

(Fig. 4)



So far, only one form of distortion has been discussed--that illustrated by fig. 2. The inversion of this triangle in fig. 3 represents a different dimension of mannerism which is no less important. For in their combination, the two liminal triangles PRC^1 and PCR^1 reflect a feature at the core of the style: it is the mannerist pose.

What is intended is best illustrated by return to a text. The reader will recall the opening couplet of Mihyār's panegyric to Abū 'l-Qāsim (text IV):

فراة بالعارض الخلب	هل عند عينيك على غرب	١
فراة		
منها قميص البلد المعشب	نعم دموع يكتسى ترابه	٢
منها قميص البلد المعشب		

Mannerist pose is crystallized in the word "na'am", in the emphatic response to a fictitious question. It is as though the question was contrived for the sake of the reply, while by sheer emphasis the reply attempts to prove the spontaneity of the question, thereby revealing no more than the artificiality of both.

Thus mannerism not only abstracts the motifs from their correlates. It does so by pretending to affirm their signifying the very correlate from which they are abstracted. Here lies the source of a tension between emphasis and affectation, a tension as essential to certain forms of mannerist mimesis as the interplay between constraint and possibility. It is illustrated in the contrasting relationship between the two liminal triangles.

For the triangle PRC¹ reflects the urgency of feigned realism, the simulated spontaneity in the emphatic tone--an urgency for the sake of which the style pretends to sacrifice the semantic harmony of convention by resorting--as if under compulsion--to ornatus, hyperbole, and conceit. Thus Mihyār's poem begins with lines in which antithetical dexterity poses as the only adequate expression to his grief.

The result, however, is not portrayal of grief, but linguistic epideixis for which emphasis, through its increased demand on linguistic resources, is but the means. So reality, rather than seeing its objective qualities proffered with urgency as the style pretends, finds itself cocooned within a linguistic web which displays itself rather than its signified. This is the "absorption into the literary cosmos"

described in 1.2.1. and illustrated in the second liminal triangle (PCR¹).

It is crucial to see clearly the contrasting interdependence of emphasis, affectation, and semiological mimesis. Extreme emphasis draws the semiological system to the limits of constraint and possibility and thus brings about the linguistic display of mannerist mimesis. Conversely, the more comprehensive and ingenious the linguistic display, the more extreme and affected the emphasis it imposes and the more uniform the extraordinariness of all it describes.

Thus mannerist style aims not so much at a dichotomy, but at actual discord between signifier and signified. The resulting tension between language as abstracted system and as reflection of reality, between means of expression and meaning --in short: the mannerist pose--is the style's archetypal paradox. Antithetical exploits and paradoxical constructs which it passionately displays on all levels, are but manifestations of the one archetype.

This recalls Friedrich's remark on the combination of erotic indulgence and linguistic exercise in the baroque poets. It marks the same contrast: emphasis, in sacrificing the spectrum of convention for the sake of explicit sensualism again provides the means of semiological mimesis: here it is epideixis of erotic language. Meraviglia is the liquor distilled in this process--it is the spark generated between language and meaning when they are wrenched apart.

It is clear at this point that the initial distinction made between classical and mannerist mimesis is insufficient. "Reality the correlate of poetry" is not all there is to classical mimesis. The affirmation of the necessary and

the probable is much rather a function of the concord it creates and maintains between reality and convention. The style therefore presupposes an attitude to language as much as to reality: namely that the latter is not only within the grasp of language but shines most truly when embedded in it securely and unambiguously, and a vision of order emerges without undue strain; simplicity and measure then prevail.

Similarly, "language the correlate of poetry" describes only the consequence of a more fundamental feature of mannerist style: the discord it creates between language and world, and which is the root of semiological mimesis. So the style presupposes an attitude to reality as much as to language: an awareness of incongruity between them, an awareness of the inadequacy of language coupled with the despairing perception that it is the seminal core of all order.

It follows that the essential distinction between the two styles does not reside in preponderance of reality or language as correlates of poetry. These are merely reflections of a more fundamental axis: that between language and its referant, a relation recreated and affirmed in classical style and disjoined in mannerism.

6.1.5. Mannerism in Arabic Literature

The contrasting features subsumed under classicism and mannerism have, in one form or another, been the object of critical discussion ever since antiquity. However, this particular pair of terms is in literary studies of comparatively recent origin. It dates back to the famous work of E.R. Curtius European Literature and Latin Middle-Ages (1948).¹ Several

¹ E.R. Curtius, European Literature and Latin Middle-Ages, trans. W.R. Trask (London, 1953).

discussions of mannerism in literature have been undertaken since,¹ and few of them fail to refer to the passage in which Curtius proposed his definition of terms. I will make no exception and quote the relevant paragraph in the translation of W.R. Trask:

"We may borrow it [the term mannerism from art history] because it is well adapted to fill a gap in the terminology of literary science. For that purpose, to be sure, we must free the word from all art-historical connotations and broaden its meaning until it represents simply the common denominator for all literary tendencies which are opposed to Classicism whether they be pre-classical, post-classical or contemporary with any Classicism. Understood in this sense,² Mannerism is a constant in European Literature."

The full meaning of this passage is not clear without a reference to what Curtius means by classical. The word is given three meanings:

(a) classical as "canonical". The classical writers in this sense are always the ancients. They represent the literary models from which the moderns derive by continuity and opposition. However, canonical classicism is not necessarily opposed to mannerism since the mannerists themselves may, in turn, become ancients and provide the norm for a group of moderns. The mannerist writers of the Latin Silver Age were canonised as classics in the tractates of Tesauro and Gracian.

(b) Classical as "correct, clear and in accordance with the rules". Curtius calls this style Standard Classicism and gives as examples Xenophon, Quintilian, Boileau, Pope, Wieland. It is characterised by a "diction naturally suited to its subject" and a moderate use of rhetorical devices.

¹ For a survey of these, see J. Murillo, "The Mannered and the Mannerist" in The Meaning of Mannerism, ed. F.W. Robinson/S.G. Nichols (Hanover, New Hampshire, 1972), pp. 7-24.

² For this and the following, see Curtius, op. cit., pp. 273 f.

This form of classicism is intended by the concept of classical mimesis: accordance with the rules and appropriateness of diction are manifestations of concord between signifier and signified.

(c) Classical as sublime. Curtius calls this form Ideal Classicism but does not define it more closely because any attempt "to circumscribe the essence of great art is a makeshift." He says no more than that the classicism of Raphael and Phideas, and, by extension, of Sophocles, Virgil, Racine and Goethe may be felt as "Nature raised to the Ideal".

It follows that only in the second sense does classical denote a style to which mannerism could be said to be in opposition. Whether Ideal Classicism has a mannerist counterpart need not be discussed in this context.

Curtius' hypotheses provide the basis for W. Heinrichs' investigation of the applicability of the term "mannerism" to Arabic literature. The problem is not so much whether something akin to mannerism in European literature exists in Arabic--the parallels are too numerous to deny--but whether there is a classical style to which it could be said to be opposed in the terms set out by Curtius. For, as Heinrichs says, "if one term of the opposition falls away, the system collapses."¹

In the search for a classicism in Arabic, Heinrichs² turns to pre-Islamic poetry. With respect to early Abbasid literature, it is certainly classical in the sense of canonical, but this aspect is, of course, immaterial to the discussion.

Heinrichs also finds little evidence of Standard

¹ Heinrichs, op. cit., p. 119.

² Ibid., p. 120.

Classicism in pre-Islamic verse, since "clarity, appropriateness of diction and proportion" do not contribute much to its description. Ideal Classicism, too, is ruled out by the poetry's "realist and molecularist tendency"¹ (a matter of debate, cf. 1.1.).

As to the Arabic works akin to mannerism (e.g., the rhetorical diction and illusionist imagery of the later muhdathūn), Heinrichs considers them not sufficiently different from the canonical classicism of pre-Islamic poetry for there to be evidence of a "literary tendency opposed to a classicism." Arabic mannerism is much rather the result of the absence of incisive changes in the tradition so that progressive (and ultimately mannerist) elaboration is the "natural, well-nigh inevitable consequence" of the persistent canonicity of pre-Islamic poetry. Thus, instead of anything approaching the classical/mannerist dualism of European literature, Heinrichs perceives in the development of Arabic literature a "monism".²

The first five chapters of this thesis show that its enquiry moves in a direction different from that proposed by Heinrichs. The comparison between the ship descriptions of Buḥturī and Miḥyār revealed stylistic differences sufficiently sharp to speak of opposing literary tendencies. In the following, I hope to substantiate this stylistic contrast by reference to some of the texts analysed. I wish to show that the stylistic difference between the earlier and the later texts is not one of degree only--in ornatus for instance--but one so essential and of such nature as to warrant the terms classical and mannerist.

¹ Ibid.

² Ibid., p. 121.

From this hypothesis two immediate consequences arise. The stylistic differences which have emerged in the analyses are, I believe, in themselves sufficient evidence to cast doubt over Heinrichs' notion of a "monism" in the development of Arabic literature. The argument he cites in support--that Arabic mannerism is the result of the continuity of the literary tradition and not in opposition to any part of it--is unconvincing since mannerism always appears to grow out of an abundant literary tradition, which it seeks to explore and encompass rather than abrogate. Heinrichs himself has given expression to this when regarding literature rather than reality as the correlate of mannerist poetry.

The second consequence concerns the question of classicism in Arabic. For it appears that by contrast with later works, some at least of the poetry of the early ninth century represents a form of Standard Classicism. This differs from the view of Heinrichs and Schoeler who see in the techniques of badī' as developed by the early muhdathūn the onset of mannerism in Arabic.¹ However, the existence of rhetorical diction does not in itself make a text mannerist. Furthermore, certain stylistic devices and illusionist (takhyīlī)² images which, in a European context, may seem mannerist, need not be so in an Arabic one. That is why, rather than focus only on single lines and extracts, I have taken whole poems into account and tried to identify their place in the literary tradition. For, in the last resort, it is only with respect to works as units and their interaction with other works that mannerism and classicism can be discussed.

¹ See Heinrichs, op. cit., p. 122 and G. Schoeler, Arabische Naturdichtung (Beirut, 1974), ch. III.

² Cf. Jurjānī, op. cit., p. 253.

6.2. Panegyric Poetry

6.2.1. The Hierarchy of Being

When approaching Buḥturī's panegyric to Mutawakkil (text II) with the formula of classical mimesis "reality the correlate of poetry", the first question must concern the nature of this reality. The poem's conventional opening alone indicates that its correlate is not the sensible reality of everyday experience. It pertains to something more real than the mere "world of appearances": this is the ideal order of society and nature, the salutary hierarchy of being.

All the structural properties of the poem go to express and underline this essential vision. This is evident, for instance, in the treatment of the spatial dimension. The horizontal dimension structures the image of man's suffering in the amoral realm: proximity or distance make no difference to the lover's pain. Horizontal and vertical dimension come together in the portrayal of the expansion of life in the moral realm. In the conclusion, the vertical dimension alone remains to illustrate figuratively the ascendance of spiritual virtue and religious truth.

Thus the spatial notions provide an axis for the central stages of the poem's development: from nature untamed and adverse, to nature transfigured and restrained by spirit, to spirit divinely blessed and supreme.

Jam' and tafrīq, the conceptual themes in Buḥturī's poem to Yūsuf al-Thaghrī (text I) provide a similar juncture for all essential polarities and interactions: fate and the dispersed tribe, fate and the prince, the prince and his tribe, the prince and his enemies (see 2.1.).

In the ship description¹ this structural role is

¹ See above, pp. 92 f.

also performed by the spatial axis. It stratifies the elements of description so that they appear in perfect readiness for action. Their order is the realisation of an ideal hierarchy: setting out in defence of the Faith, admiral, captain, crew, and ship form a perfect unity, rightly balanced and inclined so that wind and sea must needs further and become part of their union.

In each of these examples, the structural axes inform the development with subtle consistency, making it fashion reality according to an ideal vision. This conforms to the definition of classical mimesis given in the context of the stylistic triangle; "P fashions R so as to reveal in it manifestations of ideal values which necessarily determine its form and function."¹

It follows that Buḥturī's panegyrics face the reader less with a "colloquy of objects" than with a colloquy of that which they are made signs of: the hierarchy of being. Conversely, the correlate of this poetry is not reality so much as that which reality stands for: ideality.

This differs from the aesthetic aim of description in pre-Islamic poetry which culminates in what K. Abu Deeb has termed the "creation of fixities"--the apotheosis of an object of reality as such so that its every quality is made timeless and static in perfection.² Unlike the pre-Islamic tendency to enumerate the individual qualities of an object described, Buḥturī, throughout the poem, focuses on relationships between objects while the transformation of imagery makes evident the meaning of these relationships. This meaning

¹ See above, p. 260.

² See K. Abu Deeb, "Towards a Structural Analysis of pre-Islamic Poetry (II)" in *Edebiyât*, vol. 1, no. 1, 1976, pp. 33 f.

reflects less on the object of description than on the actual correlate of the poetry: the hierarchy of being.

6.2.2. Intertextuality

The role of convention is no less important to classical than it is to mannerist mimesis. Literary allusions, re-expositions of motifs etc., contribute to the artistic effect of both. The difference resides in the nature of the effect.

For classical mimesis, the role of such inter-textual references can be illustrated in the relationship between Buḥturī's panegyric to Mutawakkil and two other panegyric poems which share the same rhyme and metre: one is by Muslim b. al-Walīd (text XVIII, henceforth called model A), the other by Buḥturī himself (text XIX, henceforth called model B).

The mutual dependence of the three poems is evident in the number of rhyme words they share. Those of model A have 15 roots in common with the rhyme words of text II (lines 1, 3, 7, 9, 10, 11, 12, 13, 14, 19, 21, 22, 28, 31, 32); those of model B have 10 (lines 2, 3, 7, 11, 12, 15, 16, 19, 23, 25). Of the roots that provide rhymes in both model poems, only one is not also taken up in the birka poem (wly; A40 and B10, 20). On the other hand, 21 of the rhyme words in the latter share the same root with rhymes in the model poems.¹

The correspondences between individual lines are so numerous that only an extended study would do them justice.²

The examples I have selected seem to me to be sufficient,

¹ That this overlap is not due to lack of choice is evident in the Luzūmiyyāt where Ma'arrī derives 26 rhyme words from the qāfiya fīha alone (see vol. II, p. 412 f., metre baṣīṭ).

² Compare XVIII, 28 with II, 30; XVIII, 9 with II, 18; XIX, 15, 16 with II, 26, 27, etc.

however, to capture the nature of the interrelation between the poems. The first example concerns only model B and text II. The caliph's magic sway over the gazelles in his palace park is described as follows:

٢٠ ان سرت سارت وان وقفتها وقتت صوراً اليك بالحاظ تواليها

The image calls to mind one of the most outstanding lines in the birka poem--the fish mirrored in the statue of the dolphin:

٢٥ صور الى صورة الدلفين يؤنسها منه انزوا بعينيه يوازيها

The interdependence is evident: the phrase ṣūr ilā, the exchange of glances, and the hint of mystery in the relationship between the protagonists, are common to both lines. However, the image in question occupies only a hemistich in the first example while in the second, the idea is extended and elaborated with great subtlety. The editors of the Dīwān assign both poems to the same year; the relationship between these two lines suggests that model B was composed first.

Other arguments could be adduced to the same end. We have seen that line 25 of the birka poem contains one of the structural leitmotifs: the theme of reciprocity.¹ A glance at model B reveals that it contains elements of the same nature in addition to the image in the line quoted above. The compound ubdīhā/ukhfihā in line one, for instance, is countered by yakhfā/yabdū in line 18: one concerns the relationship between poet and lady, the other that between gazelles and sovereign (observe the antithetical pattern of the panegyric: the separation of poet and beloved is transcended in the numinous bond between caliph and gazelles).²

¹ See above, p. 63.

² In the concluding lines of Shanfarā's ode, separation (dissociation from society) is transcended in a similar image (see Bustānī, op. cit., vol. 1, p. 12, lines 4 f.).

It stands to reason that Buḥturī, not long after the completion of model B, returned to the same rhyme and metre to exploit further the potential of some of the themes and structural features of the earlier work.

That this second attempt also took account of Muslim b. al-Walīd's composition in the same "key" can be seen in the next two examples. The last line of Muslim's panegyric (model A) is as follows:

ما ضيِّع الله قوما صرت تملكهم ولا اضاع بلادا انت واليهما ٤٠

Line 11 of model B:

فلا فضيلة الا انت لا بسها ولا رعية الا انت راعيها ١١

Finally, line 36 of text II:

ما ضيِّع الله فى بدو ولا حضر رعية انت بالاحسان راعيها ٣٦

A glance at the three lines shows that the third combines elements of the second and first and moulds them into a new whole. Mā dayya'a allāhu[qawman]. . . has been adduced from the first hemistich of A40, ra'iyatan anta rā'ihā stems from the second hemistich of B11. The two have been forged together into a line, which, instead of two parallel statements, contains only one. Seen in the context of the poem, one notices that the recasting is not arbitrary: the new element in the second hemistich, bil-iḥsān, does carry the greatest weight since, as has been shown, the root ḥsn is one of the poem's lexical leitmotifs.¹

The intertextual relations that concern only model A and the birka poem are the most significant. Muslim b. al-Walīd's panegyric has the same number of lines as its later counterpart. They are symmetrically divided:

4	<u>Nasīb</u>
10	<u>Khamriyya</u>

¹ See above, pp. 55 f.

18 Madīh: General Praise8 Madīh: Martial Conclusion

The antistrophe is nearly double the length of the strophe, and the relation between the two parts of each display a symmetry of their own. The nasīb is, with four lines, half as long as the martial conclusion. The thematic opposition between them is as expected: the desolate camp site from which the poet turns away is countered by the afflicted parts of the empire to which the sovereign turns, defeating the enemy and rewarding the righteous. Virtue counters the destructive workings of time.¹

The relationship between the two central parts, the second nearly double the first in length, also follows an established pattern: physical attraction and sensuality in the khamriyya are sublimated by moral virtue and spirituality in the madīh; the one breeds frustration of the individual's desire, the other fulfilment of society's hope.

The conception of Buḥturī's poem contains elements of that of Muslim: nasīb, aṭlāl, and khamriyya are maintained (though inverted in length), so is madīh. But in between, Buḥturī inserted a new element: the lake and garden description. Thus the conventional antithesis does not proceed in two steps, as in Muslim's poem (from physicality to spirituality), but in three: in the garden and lake, sensual beauty and spiritual virtue are combined.

Once the dependence of the birka poem on the model of Muslim is accepted, the diametrical opposition between the two beginnings cannot go unnoticed:

شغلي عن الدار أبكيها وأرثيها أن غلت من حبيب لي مغانيها ١

ميلوا إلى الدار من ليلي نحييها نعم ونسألها عن بعض أهليها ١

¹ Compare beginning and end (lines 1 and 40).

Shughlī 'an il-dāri in one case, mīlū ilā 'l-dāri in the other: two opposing movements and moods. The funereal timbre of arthīhā contrasts with the notion of revival in nuhayyihā, the emphasis on emptiness in Muslim's second hemistich contrasts with the mention of people and the adhortation to communicate in the line of Buḥturī.

This hidden counterpoint in the birka poem's first line provides reason to counter al-Āmidī's criticism of it:¹

”وهذا بيت ردى“ لقوله نعم وليس بالمعنى اليها حاجة فجا“ بها
حشوا ومن الحشوا ما لا يقبح ونعم ههنا قبيحة“

In view of the contrast between the two openings and, indeed, the compositional contrast between the poems, the emphasis added by na'am becomes meaningful as it stresses the movement towards the encampment in opposition to Muslim's turning away from it.

The relationship between the lines suggests, furthermore, that they may contain a metaphorical statement about poetry itself: dār could refer to the ma'nā, the poetic motif, as much as to the object. Buḥturī's turning towards the aṭlāl is then equivalent to saying that the convention still harbours meaning (in the symbolical terms described above) and need not, in the vein of Abū Nuwās, or with the impatience of Muslim, be discarded.

Thus he inverts the length of aṭlāl-nasīb and khamriyya (from 4/10 to 7/3 lines), allowing the ancient conventions more space. Nevertheless, he succeeds in outstripping his predecessor in the latter's own domain: the bacchanale. The three-line khamriyya in the birka poem is of such exquisite balance that it surpasses the 10 lines of Muslim. In support

¹ Al-Āmidī, Al-Muwāzana bayna Abī Tammām wa 'l-Buḥturī (Cairo, 1961), vol. I, p. 418.

of this, numerous comparative observations could be made with respect to the lexicon. One would, in the end, find it hard not to perceive a double-entendre in Buḥturī's line on the architectural genius of Solomon's demons:

كأنّ جنّ سليمان الذين ولوا ابداعها فأدقوا في معانيها ١٥

The line may refer to Mutawakkil's lake as much as to the poem itself. Buḥturī intimates that he has surpassed his predecessors (Muslim in particular) by refining the components of poetry (i.e., the motifs: ma'ānī) and succeeded in creating a marvel in novelty (ibdā': cf. badī'). Accordingly, the royal djinn may well conceal a reference to the demon inspirators of the poets.¹

6.2.3. Classical Mimesis (2)

The intertextual associations in Buḥturī's panegyric to Mutawakkil are so prominent that they appear to contradict what has been said about its classical nature. The relationships point in the direction of "literature the correlate of poetry"--especially examples like the line above and the maṭla' which seem to conceal a statement about the craft within one about its object.

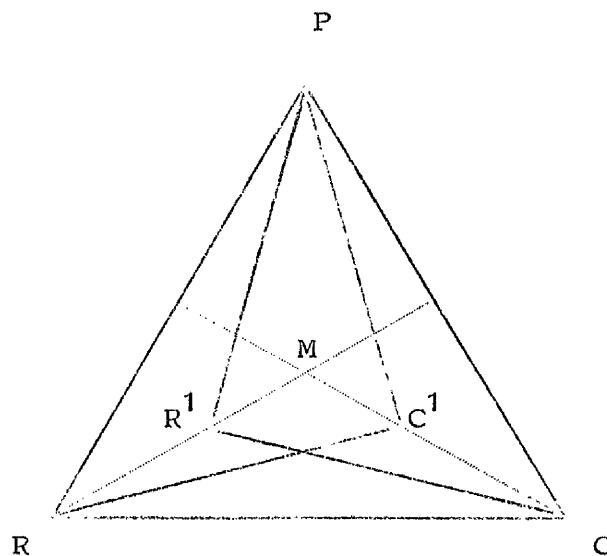
However, the correlate of this poetry has been defined as the hierarchy of being, and the intertextual associations do not compel one to change this verdict. Quite the reverse. The symbolic dimension of the poetic motifs is given added power by evoking the echo of tradition and outstripping its memory. The monarch's political and spiritual superiority is mirrored in the literary superiority of the poem, and submission to the one is a function of admiration for the other. Intertextuality on this level reflects the ritualistic nature of the link between panegyric poet and

¹ Cf. a similar double meaning in the words tamthīl and tashbih in the subsequent line (II, 16).

sovereign, not the mannerist discord between language and referent.

This can be illustrated by a return to the stylistic triangle. Like the model of mannerist mimesis (fig. 3) that of classical mimesis consists of two internal triangles, but instead of being liminal, they overlap:

(Fig. 5)



PR^1C reflects the dimension of intertextuality. C (the model poems) are the dominant point of reference ("literature the correlate of poetry") and R is fashioned as a function of the relation PC, the recasting with greater brilliance of the models of convention.

PRC^1 reflects the opposite process. In the recasting of the model poems, convention (C^1) is fashioned to provide an emphatic and appropriate depiction of R: C^1 is subordinate to the axis PR.

This subtle tension between the status of the poem with respect to its own tradition and its status with respect to the reality it claims to reflect, runs throughout the work. However, as illustrated by the overlapping triangles, this tension does not create a dichotomy or a discord between

language and its signified. The poem's literary nature and its extra-literary message complement one another in harmony.

6.2.4. Mannerist Mimesis (2)

Buḥturī's panegyric to Mutawakkil and Mihyār's panegyric to Abū 'l-Qāsim al-Maghrībī both contain a passage on the link between sovereign and office (lines 32 f.; 103 ff.). The framework of the metaphor is the same: sovereign and office relate like bride and groom.

However, the treatment of the theme differs. Not only does it occupy six lines in the work of Mihyār and only two in that of Buḥturī, but in its difference the imagery corresponds to the stylistic distinction between the poets and, by extension, between classical and mannerist mimesis.

أبدى التواضع لما نالها رعة منه ونالته فاخالت به تيبها ٣٢

جاءتك لم توسع لها مرغبا وليها المهر ولم تخطب ١٠٥

Buḥturī's line, in construction, balance, and meaning, embodies the subject matter of the poem. Two elements are prominent: the virtues of the sovereign (tawāḍu', ri'a) and the rejoicing of his office. The caliphate signifies both the pinnacle of the hierarchy upon which the sovereign stands, and the realm as a whole. Its proud rejoicing denotes the new vigour and fertility the realm receives through being ruled by one who, in turn, bows down to the Most High.

The structure of the line, the thematic "reciprocity"¹ and parallelism convey the proportion and balance inherent in the sound order and generated in the world when it becomes reality. Cosmic and linguistic harmony are entwined: the ultimate aim of classical mimesis.

¹ See above, pp. 63 f.

Mihyār's line, too, makes a statement about the hierarchy of being: the wazirate submits to the wazīr's proud independence, knowing she has found her master. However, the image aims not at portrayal and embodiment of the resulting harmony. Instead, it embodies the mannerist interplay of emphasis and affectation which results in discord and ta'ajjub: being over-explicit, the metaphor attracts attention to its constituents rather than its referent. The mechanics of interchange: dowry, guardian, marriage proposal--generate an unreal configuration which bears little relation to the meaning of that interchange--which is the subject of Buḥturī's line.

While Mihyār thus attempts to heighten the effect of extraordinariness, the cosmic portent is much reduced. The metaphor is altogether too explicit to capture the high balance of an ideal order. What the line lacks in outward magnificence, it gains, however, in inward display: syntax and imagery are aligned in intricate motion, and here lies the aesthetic aim. It is language at play, semiological mimesis.

One can now see how the technical features of the metaphorical register--extension of metaphors, dislocation of motifs, hyperbolic tone¹--are functions of the mannerist pose. It is emphasis that creates metaphorical extension and hyperbole, so that the motifs are dislocated from their referents and abstracted into configurations which aim not at reflecting reality (as they pretend to do) but at displaying the wondrous alignment of their elements.

Constraint and possibility, regulators of form in mannerist mimesis, have an equally important part to play in

¹ See 3.2.1.

Miḥyār's metaphorical register. Constraint is evident in the choice of motifs. Miḥyār not only restricts his imagery to standard motifs, but in many ways adheres to the archaic contexts of ruralism and bedouinity. This restriction is countered by the exploitation of combinatory possibility on the metaphorical level. As has been pointed out, the image of rider and mount is remoulded in multifarious ways to express contexts of very different nature. The interaction of constraint and possibility is thus the origin of the third feature seen as characteristic of the metaphorical register: variation.¹

That this technique holds true not only for the transformation of individual motifs but for the combination, on structural axes, of different motifs, can be shown by a return to Miḥyār's riḥla. The phenomenon itself is not new: it was found in the conceptual themes in text I, in the theme of reciprocity and the use of the spatial dimension in text II etc.

The difference is that Miḥyār faces the reader with a catalogue of images revolving around the same core--the piercing, penetrative, phallic--in which the predominant effect is again one of cumulative wonder, not descriptive balance.

The theme structures the imagery of the whole passage but is particularly evident in the following nouns:

(1)	الخشاشات	٥٤
(1a)	السوط	٥٥
(2)	فحل الشول	٥٦
(3)	شوك القنا	٥٧

¹ Ibid.

(4)	منسج دَام	٥٨
(5)	مسنون القرا	٥٩
(6)	بنياتها	٦٢
(7)	شبا مخلب	٦٥

The list shows the variety of motifs strung together by the theme. The interrelation is no less complex and varied. (1) and (4) are part of opposing images denoting obedience: the camel responds gently to the wooden stick that has pierced her nose; her toe writes the dictate of the night journey in blood. The sexual connotations are underlined by the two images which denote defiance: (2) and (3). The camel wards off the advances of the stallion to whom other she-camels submit, raising their tails (shawl)¹--similarly the points of the spears (shawk) cannot harm her (observe the sexual undertone of waṭi'at). Masnūn al-qarā (5) is next in the series of protruding or piercing objects: this one not causing pain (like (1), (2), (1a)) but caused by pain--namely hunger and exertion. Throughout, the emphasis has remained on sterility. This is effectively countered by the next transformation of the theme (6): "the little daughters" of the quiver (womb)--the arrows namely--which pierce their victim (takhallalna). Thus the only offspring given birth to (after a long pregnancy: 'āmayni) in the midst of this phallic excitation is the agent of death! Line 63 continues the theme of sterility, and the picture series of piercing objects is concluded with the vision of the claw (7) and, figuratively, no doubt, with the piercing sensation of terror engendered by

¹ Shawl is pl. of shā'il. For the compound fahl al-shawl see also Nöldeke, Beiträge zur Kenntnis der Poesie der alten Araber, p. 120. The structural axis of the imagery as well as the alliteration between shawl and shawk bring to the fore another well attested meaning of the word: scorpion's tail or sting (see Lane).

the vision.

The structure of the imagery in the passage does exhibit the mannerist characteristics outlined: constraint is evident in the adherence to a structural axis and counter-balanced by the exploration of multiple and astonishing combinatory possibilities--of which I have mentioned only the most obvious.

This enumerative style is reminiscent of the archaic style of description--as is indeed the whole section--yet the result is not creation of a "fixity", but an abstract interplay of forms in countermotion.

The same technique is at work in all other cumulative effects--whether they concern imagery (e.g., the banquet scene, 72 f.), lexicon (e.g., the name sequences, 47-52, 113-115), morphology (e.g., the lam yaf'al refrain), or syntax. One factor, form or notion is adhered to with emphatic perseverance and, in return, occasions an ingenious display of elements shaped and combined in conformity with it. The structural axes do not, as in Buḥturī's poems, provide the outlines of the necessary, the hierarchy of being, but act as formal constraints for the exploration of the possible.

In this mimetic process, the literary work does not attempt to establish harmony between itself and a vision of extra-literary reality. The literary universe is transformed into a detached sphere, an antiworld, and every effort is made to remove it as far as possible from the real. The ordinary is made miraculous, the probable improbable and, by metaphor, all ordinary polarities are inverted. The archaic vein of pastoralism is the crowning point: neither descriptive nor symbolic, it provides the artificial background for motifs in rhythmic and ornamental interaction.

6.3. Ascetic Poetry6.3.1. Madīh and Tazhīd

Some aspects of the opposition between panegyric and ascetic poetry have been discussed in chapter four.¹ The contrast, as illustrated by Abū 'l-'Atāhiya's zuhdiyyāt, centres on the celebration of a (divinely sanctioned) worldly hierarchy in madīh, and the unmasking of all matters and concerns of this world in tazhīd. One defines the individual's position with respect to society, the other tends towards dissociation from it and defines man only in relation to God. One portrays him as powerful and active in the face of adversity, ideally able to vanquish fate, the other sees him as the passive, helpless, and blinded victim of his destiny.

The difference is reflected in the style and composition of the two types of poetry. The simple diction of the zuhdiyyāt not only bears witness to pious restraint, but also strikes a deliberate contrast to the more adorned and archaic language of the panegyric. This applies also to Abū Tammām, whose verses on zuhd exhibit, despite certain characteristic metaphors, less complexity of diction and lexicon than his madīh.

In the zuhdiyyāt of Abū 'l-'Atāhiya, the difference is supplemented by a contrasting imitation of the composition and development of the panegyric: this world and the hereafter relate like amoral and moral realm (text V), the ruins of the camp site symbolise the fate of human existence as a whole (text XII).

The simple diction of the zuhdiyya conforms to the simplicity of its message. The complex polarities of the

¹ See 4.2.5.

panegyric are reduced to a single axis: that between this world and the hereafter. Fate, ruler and beloved, contrasting principles in the panegyric, are all equated as elements of the nether world whose only aim is ghurūr, deceit and illusion.

With the reduction in complexity of diction and thematic structure goes the simplification of the ethos: instead of the many heroic virtues upheld in the panegyric, the zuhdiyya bases man's moral existence upon only one: tuqā--piety.

6.3.2. Zuhdiyyāt and Luzūmiyyāt

If the stylistic difference between zuhdiyya and madīh is one of reduction, that between zuhdiyyāt and Luzūmiyyāt is one of drastic augmentation. This is evident in the central ethos where tuqā is replaced with the many-faceted doctrine of asceticism. It bears a contrasting similarity to the panegyric: the sovereign wields power over life and death, the ascetic renounces both. The latter's solitary rebellion is akin to the former's confronting of fate --but with opposite orientation.

The interaction of thematic elements in the Luzūmiyyāt is infinitely more complex than in the works of Abū 'l-'Atāhiya and again more similar to the panegyric. There are contrasting polarities: God and world, the beloved and death, the ascetic and death. However, while the panegyric in its movement from hardship to deliverance brings about a resolution of the conflicts between the principle themes, this is not so in the Luzūmiyyāt: in the last analysis, the tensions are left unresolved.

As to diction, it has been shown that the Luzūmiyyāt are a summary of the poetic tradition in form and content.

Thus, while the zuhdiyya contrasts with the panegyric by reduction and simplicity, Ma'arrī's work encompasses and surpasses the panegyric tradition in richness and complexity.

It follows that the contrast between zuhdiyyāt and Luzūmiyyāt as forms of ascetic poetry could not be more extreme. This alone is sufficient to dispel the notion of a stylistic monism in Arabic literature. However, elucidation is needed to show that the differences sketched above reflect the dichotomy of classicism and mannerism.

6.3.3. Repetition and Variation

Repetition is characteristic of Abū 'l-'Atāhiya's style. In text v (the Paradigm) it is a major element of cohesion. The symmetry of the poem's structure is marked by repetitions of words and roots:

- the root zyn links the two central lines;
- the repetition of dār in line 6 mirrors the repetition of yad al-dunyā in line 3;
- the preposition bayn is repeated before the rhyme word in lines 2 and 7;
- the repetition of hayn links the two outer lines.

There is also a tendency to enumerate or juxtapose words belonging to a "set":¹ manāya, bayn and hayn (1a) are closely related in meaning; so are dā'iman and 'abadan (4a). This manner of collocation is characteristic of the poem as a whole. Abū 'l-'Atāhiya does not juxtapose the startling and unfamiliar, but exploits restricted lexical "sets" to create melliflence and ease. Repetition is but an extension of this form of collocation. The simplicity of the zuhdiyyāt partly arises from this technique.

¹ On "collocation" and "set" as categories of lexis, see Style in Language, ed. D.C. Freeman (London, 1970), pp. 73 ff.

In Ma'arri's style, repetition of words in individual poems is rare. When it occurs, it does not bring about flowing continuity, but rather a phonological or semantic counterpoint. The repetition of the root bwh in the first line of text XIII is a function of the terse command in the first hemistich and an expression of condensation for the sake of which musical appeal is sacrificed. The sound sequence hahu-ha-hū lacks the melodious fluency of Abū 'l-'Atāhiya's verse. If, furthermore, mubīh has more than one meaning, this puts the repetition into a special category: variation.

The difference between repetition and variation resides in the fact that the former creates harmonious agreement (of sound and meaning) between the contexts of the repetitions while the latter aims at altering a given context to create a new entity which will contrast with its prototype (and sometimes modify it beyond recognition).¹ Abāhahu/mubīhu is an example. The same applies to all the instances of radd al-'ajaz 'ala al-ṣadr in text XIV: it is a matter of contrast and counterpoint, not transparency and harmony.

That a style based on repetition must differ fundamentally from one based on variation stands to reason. The difference can be illustrated with respect to Ma'arri and Abū 'l-'Atāhiya by turning to two passages of texts XII and XIV.

6.3.4. Variation

Section B of text XIV is singled out from the remainder of the poem by the frequency of the phoneme L. Its frequency is 4.2 as opposed to 2.3, 2.8 and 3.7 in A, C and D.²

¹ Cf. A. Schoenberg, Style and Idea (London, 1975), pp. 102 ff.

² These sums are obtained by dividing the number of phonemes by the number of lines. The difference between AC and BD is equal: 0.5. These sections are also related in other respects (see 5.4.7).

Related is the frequency of the preposition li, five of the eight occurrences of which are in section B. Other particles (bi, mā, min and fī) also appear in clusters in section B. Altogether, one can count 19 occurrences as opposed to 10, 10, and 7 in A, C, and D (see chart below).

Distribution of particles min, bi, li, mā, and fī in text XIV

	<u>min</u>	<u>bi</u>	<u>li</u>	<u>mā</u>	<u>fī</u>	
1	**					
2		*	*			
3				*	*	
4	*					
5						
6					*	
7		*				
8			*			A: 10
9			*		*	
10			*		*	
11		*			*	
12				*	*	
13	*	*		*		
14	*	*	*	**		
15		*	**			B: 19
16	**					
17	*					
18			*		*	
19		*		*	*	
20		*				
21					*	C: 10
22	*	*				
23				*	*	
24					*	
25						
26		*			*	D: 7

These particles provide the formal substance of variation. They structure the lines with a pattern of the

greatest intricacy. Mostly they occupy different metrical positions, occur in different and contrasting contexts, and their order of appearance changes throughout. Their repetition does not create rhythmic uniformity but ceaseless contrast.

The conceptual substance of variation is an aspect of the logical continuity within the section which has been described as Presentation, Contemplation and Conclusion. In section B the three stages are aligned by the contrast of movement and stillness.

B1 shows camels (and humans) in movement through life: ghawādin--sawārin--yurqilna;

B2 shows horses and wild animals exposed and defenceless in stillness: bil-mishwāri
--fi haḍbi Shābata

B3 resumes the notions and combines them with the theme of death. Bi-ntiqāli jiwāri (13), "change of neighbourhood" alludes to the removal to the ^tomb. Bimā yabdū min al-nuwwāri (14) evokes the contrary movement: the appearance of life (flowers). In the concluding line (15) stillness (sakana) and movement (ghadā) are combined, together with appearance (yanzil) and disappearance (ka'anna . . . lam yanzil).

The only root repeated in the section is ghdw. It opens and seals the development: at the beginning, the caravan of life is seen travelling: ghawādin; the end reveals the destination: ghadā lil-qabr--to the tomb.

The unity of section B is thus determined by highly abstract factors: the frequency of a phoneme, the repetition of particles, and the concepts of movement and stillness in the gradual unravelling, through logical stages, of the theme of mortality.

The abstract nature of these factors of cohesion allows for variations of such contrast that they create an

impression not of cohesion but of fragmentation. The process is manifest on several levels: phonological, morphological, syntactic, and semantic.

(a) Phonologically, the passage is marked by a drastic change from a highly ornate sound structure to subtle internal assonance and atomistic alliteration;¹ as well as an equally drastic development from accumulations of khā's and gāfs to the nimble sequence of line 15. The phonological theme L remains similarly frequent throughout.

(b) Syntactic and morphological variations are largely determined by the particles. One important effect is the great irregularity of the verbal sequence: positive and negative alternate throughout both in formation (lā-mā-mā zāla-laysa-lam) and succession. Morphological difference and congruence both have an equally contrasting effect.

(c) The semantic level is characterised by the juxtaposition of images derived from entirely different spheres. They are connected by abstract and logical factors. Thus the final image of the deserted square (ṭawār, 15) is substantially on the same level as the showground (11) and the hills of Shāba (12) despite the absence of any collocational link. The lowing of the animals (12) and hoariness (13), equally unconnected, are nevertheless linked by inversion: one tries to keep death at bay, the other augurs it. The same applies to all variations on the concepts of movement and stillness.

Thus each line moulds the formal and conceptual substance of the passage to create a distinct pattern broken by the subsequent line, where the same ingredients are combined to a different end. The aesthetic impact is generated by the

¹ See 5.4.6.

arhythmic jolts in the constant shift of patterns.

6.3.5. Classical and Mannerist Mimesis (3)

Section B of Abū 'l-'Atāhiya's zuhdiyya counters the uniformity of section D by variety.¹ Yet variety and variation are not the same. The unity of the passage does not reside in underlying abstract notions which are varied throughout or in an implicit logical development, but in a single concrete and transparent theme: the death of the king. Variety of diction is merely illustrative amplification and as such but an aspect of repetition in Abū 'l-'Atāhiya's style: it acts to make a basic idea easily graspable and give it plasticity and rhetorical impact.

In Abū 'l-'Atāhiya's poem, variation only governs the interrelation between sections, and there, too, does not create disjunctive contrast, but a rhythmic and consistent development of the basic theme aided by the transitional function of the key couplets.

Transparency and ease in this poem and opacity and intricacy in the other are evident in their contrasting structure. In one case all the linguistic levels go to establish a symmetrical harmony of parts, while in the other, a maze of contrasting patterns creates multiple subdivisions in which single lines relate like the entire sections of the earlier poem.

Structural homogeneity in Abū 'l-'Atāhiya's poem creates the classical harmony between signifier and signified --the principle expressed as "appropriateness of diction." There is no duality between the abstract and the concrete,

¹ See 4.3.3.

between language as a system and language as a reflection of reality. This appears also in the inner persuasion of the speaker: his conviction, and the persuasive force of his message, are functions of the simplicity and ease with which his language treats the subject.

6.4. Conclusion

From the analysis in the preceding pages, it follows that a stylistic development exists in Arabic literature which conforms to the mannerist-classical dichotomy as it has been postulated by Curtius. The juxtaposition and comparison of selected examples of panegyric and ascetic poetry of the ninth and eleventh centuries bears witness to such a change of style. The unilateral nature of the change is illustrated by the fact that writings as opposed in form, ethos, and theme, as the Luzūmiyyāt of Ma'arrī and the madīh of Mihyār can be seen to differ in comparable ways from their antecedents.

Applying the notions of classicism and mannerism as guiding principles in a study of the Arabic literary tradition provokes a hypothesis as to their significance. Rather than seeing the terms differentiated by types of rhetorical devices as suggested by Curtius, mannerism and classicism are here defined as attitudes to language. The difference between them resides in the creation of concord or discord between signifier and signified. It is most manifest with respect to three aspects of language: mimetic adequacy, epistemological function, and structural limits.

Concord between signifier and signified reflects faith in the mimetic adequacy of language. The mannerist discord, on the other hand, expresses despair over its inadequacy as much as delight in its potential as a creator of

meanings and patterns; both are rooted in the perception that, in the words of Heidegger, "die Sprache spricht, nicht der Mensch".¹

Consequently, the epistemological function of language is oriented in opposing directions in mannerism and classicism. The latter, in maintaining concord between signifier and signified, fashions the picture of a sensible and coherent extralinguistic reality. Discord between signifier and signified, achieved by acting out the formal properties of the signifier in emphatic but simulated service of the signified, expresses search for and exploration of a purely intralinguistic reality. This I have called semiological mimesis.

The differing role of the structural limits of language in classicism and mannerism is the consequence. In the classical style, the establishment and exploration of structural limits is subordinate to necessity and probability as functions of concord between signifier and signified. In the mannerist style, structural limits are the very instruments of semiological mimesis, providing the constraints which delimit the possible within the combinatory scope of language.

These constraints act like prisms, revealing in language a self-contained and boundless world of patterns in relation. Two types of pattern mark the extremities of the spectrum: the morphological and phonological potential of the "system" of language and the metaphorical potential of the "system" of literature. Ma'arrī's rā'iyva (text XIV) exhibits the former, while the latter is explored in the panegyric of Mihyār (text IV).

¹ M. Heidegger, Der Satz vom Grund (Pfullingen, 1957), p. 161.

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APPENDIX
(Texts I-XIX)

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Text I

قال البحتري يمدح [أبا سعيد] محمد بن يوسف الثغري . قال
أبو الغوث: أخبرني أبي أنه قالها في ليلة ، وأنشدها أبا تمام ، فقال له :
أحسبك تدرى ما يخرج من رأسك ! متعجبا منه أن يقول مثلها :

١	فيم ابتداركم الملام ولوعا !	أبكيت إلا دمنة وربوعا
٢	عدلوا فما عدلوا بقلبي عن هوى	ودعوا فما وجدوا الشجى سميعا
٣	يا دار غيرها الزمان ، وفرقت	عنها الجهادت سملها المجموعا
٤	لو كان لى دمع يحسن لوعتى	لتركته فى عرصتك خليعا
٥	لا تخطبى دمعى إلى فلم يسدع	فى مقلتى جوى الفراق دموعا
٦	ومريضة اللحظات يمرض قلبها	ذكر المطامع عفة وقنوعا
٧	تبدو فيدى ذو الصباية سره	عمدا . وتترك الجليد جزوعا
٨	كادت تمنه عبرتى عزوماتها	لما رأته هول الفراق فظيعا
٩	لأبى سعيد الصامتى عزائم	تبدى لها نوب الزمان خضوعا
١٠	ملك لما ملكت يداه مفرق	جمعت أداة المجد فيه جميعا
١١	بذ الملوك تكروما وتفصيلا	وأحان من نجم السماح طلوعا
١٢	متيقظ الأحشاء أصبح للامدى	حتفا يبيد ، وللعفاة ربيعا
١٣	سمح الخلائق . للعوانل عاصيا	فى المكرومات ، وللسماح مطيعا
١٤	ضخم الدسائع . للمكارم حافظا	بندى يديه ، وللتلاد مضيعا
١٥	متتابع السراء والضراء ، لم	يخلق هيوبا للخطوب هلوعا
١٦	تلقاه يقطر سيفه وسنانه	وبنان راحته ندى ونجيعا
١٧	متنصتا لصدى الصريخ إلى الوغى	ليجيب صوت الصاخ المسموعا
١٨	ولقد يبيت الليل ما يلقي له	إلا الحسام المشرفى ضجيعا
١٩	متيقظا كالأفدوان نفى الكرى	عن ناظره فما يذوق هجوعا
٢٠	لله درك يابن يوسف من فتى	اعطى المكارم حقها المنوعا :
٢١	نبتت من "نهبان" مجدا لم يزل	قدما لمحمود الفعال ربيعا
٢٢	ولئن بنيت ندى العلا لهم لما ان	فكروا أصولا للعلا وفروعا

لبستهم الاعراض فيه دروعا	قوم إذا لبسوا الدروع لموقف	٢٣
إن نيل كيشهم فخر صريحا	لا يُطمعون خيولهم في جولة	٢٤
بطلا لأبواب الحتوف قروعا ؟	لله درك يوم "بابك" فارسا	٢٥
يُمشى عليه كثافة وجموعا	لما أتاك يقود جيشا أرغنا	٢٦
حتى أبدت جموعهم توريعا	وزعتهم بين الأسنّة والظبا	٢٧
بين الضلوع إذا انحنين ضلوعا	في معرك ضنك تخال به القنا	٢٨
لطفى الفوارس سجدا وركوعا	ما إن تنى فيه الأسنّة والظبا	٢٩
لبس الترائك للهباج صليعا	حليته بشعاع رأس رده	٣٠
وغدا مصارع حدهم مصروعا	لما رأوك تبددت آراؤهم	٣١
فأتوك طرا مهطعين خشوعا	فدعوتهم بظبا المصفيج إلى الردى	٣٢
للذلّ جانبه وكان منيعا	حتى ظفرت ببدهم فتركته	٣٣
حربا بإتلاف الكمأة ولوعا	وبذى الكلاع قدحت من زبد القنا	٣٤
تعطى الفوارس جريها المرفوعا	لما رميت الروم فيه بضمر	٣٥
قبض النفوس إلى الحمام شفيعا	كنت السبيل إلى الردى إن كنت في	٣٦
رخم الفيافي والنسور وقوعا	في وقعة أبقى عليهم غيبها	٣٧
لم تجر من أوداجه ينبوعا ؟؟	هذا ، وأى معاندا ناهضته	٣٨

Text II

وقال البحتري يمدح المتوكل الخليفة :

ميلوا إلى الدار من ليلي نحييها	١
يا دمنة جاذبتها الريح بهجتها	٢
لا زلت في حلال للغيث ضافية	٣
تروح بالوابل الداني روائحها	٤
إنّ البخيلة لم تنعم لسائلها	٥
مرت تأود في قرب وفي بُعد	٦
لولا سواد عذار ليس يسلمني	٧
قد أطرق الغادة الحسنة مقتدرا	٨
في ليلة لا ينال الصبح آخرها	٩
عاطيتها غضة الأطراف مرهفة	١٠
يامن رأى البركة الحسنة رؤيتها	١١
بحسبها أنّها من فضل رتبها	١٢
ما بال دجلة كالغيري تنافسها	١٣
أما رأيت كاليّ الإسلام يكلاًها	١٤
كأنّ جنّ سليمان الذين ولوا	١٥
فلو تمرّ بها بلقيس عن عرض	١٦
تنحطّ فيها وفود الماء معجلة	١٧
كأنما الفضة البيضاء سائلة	١٨
إذا علتها الصبا أبدت لها حُبكا	١٩
فرونق الشمس أحيانا يضاحكها	٢٠
إذا النجوم تراءت في جوانبها	٢١
لا يبلغ السمك المحصور غايتها	٢٢
يعمن فيها بأوساط مجنحة	٢٣
لهنّ صحن رحيب في أسافلها	٢٤

منه انزواً بعينيه يوازيها	صور إلى صورة الدلفين يؤنسها	٢٥
عن السحاب منحلاً عزاليها	تغنى بساتينها القهوى برؤيتها	٢٦
يد الخليفة لما سال واديها	كأنتها حين لجت في تدققها	٢٧
أن اسمه حين يدعى من اسامها	وزادها زينة من بعد زينتها	٢٨
ريش الطواويس تحكيه ويحكيها	محفوظة برياض لا تزال تری	٢٩
إحداهما بإزا الأخرى تسامها	ودتتين كمثل الشعريين غدت	٣٠
للواصفين فلا وصف يدانيها	إذا مساعى أمير المؤمنين بدت	٣١
بجعفر أعطيت أقصى أمانها	إن الخلافة لما اهتز منبرها	٣٢
منه ، ونالته فاختالت به تيبها	أبدى التواضع لما نالها رعة	٣٣
رأت محاسنها الدنيا مساويها	إذا تجلت له الدنيا بحليتها	٣٤
في ذروة المجد أعلى من روايها	يا بن الأباطح من ارض أباطحها	٣٥
رعية أنت بالإحسان راعيها	ما ضيع الله في بدو ولا حضر	٣٦
دهراه فأصبح حسن العدل يرضيها	وأمة كان قبح الجور يُسخطها	٣٧
عليها ، ونوهت باسم الجود تنويها	بثت فيها عطاء زاد في عدال	٣٨
قابلتنا ولك الدنيا بما فيها	ما زلت بحرا لعافينا ، فكيف وقد	٣٩
أهلا ، وأنت بحق الله تعطيها	أعطاكها الله عن حق رآك له	٤٠

وقال البحتري يمدح أذكوتهين :

عزمت على المنازل أن تبينا	١
لُتَمَّعَ من تداني من قلينا	٢
فكم من متوى لهم لو أنا	٣
جمعنا من ليايه شهورا ،	٤
نليح من الخرام إذا اعترانا ؛	٥
ومن سقم مبيت المره خلوا	٦
شركنا العيس ؛ ما ندع التصابي	٧
إذا بدأت لنا أسلوب شوق	٨
بعمرك كيف نرضى ما أبانا	٩
عانا ما عساه يزال عنا ،	١٠
يُقَيِّضُ للحريص الغيط بحتنا	١١
وما هو كائن وإن استطلنا	١٢
فلا تُغرر من الأيام ، وانظر	١٣
كفلت بنجح ساريه المطايا	١٤
إلى خوف العدى حتى يبيتوا	١٥
فتى الفتيان : عارفة وبأسا ،	١٦
أباح حمى الديالم فى حروب	١٧
إذا طلبوا لها الأشباه كانت	١٨
وأعهد أرضهم أعدى سباعا	١٩
فتلك جبالها عادت سهولا ،	٢٠
وكانوا جمع مملكة فآلوا	٢١
ولم تتج ابن جستان لشيء	٢٢
وكم من وقعة قد رام فيها	٢٣
يصد عن الفوارش صدّ قال	٢٤
وإن دمن بلين كما بلينا	
وَلُتَمَّعَ من تداني من هوبنا	
نعانى مره حيننا فحيننا	
ومن أعداد أشهره سنينا	
وأبرج منه ألا يعترينا	
بلا شقم : يبيت له رهينا	
لواحدة ، وما تدع الحينا	
رأينا فى التصابي ما تريننا	
من الدنيا ، ونسخط ما يجينا	
وأنصبا تكلف ما كُفينا	
وتتجه الحظوظ لمن قُضينا	
إليه التهج يوشك أن يكوننا	
إلى أقسامها عمّن زُوننا	
إذا أسرت إلى أذكوتهينا	
على ضغن ، وأمن الخائفنا	
وخير خيارهم : دنيا وديننا	
سقت هيم القنا حتى رُوننا	
غرائب ما سمعن ولا رُوننا	
وأشب دون عادية عريننا	
وكانت قبل مغزاه حزوننا	
طوائف فى مخابيهم عزيزنا	
سوى الأقدار غالبت المنونا	
ظهور الأرض يجعلها بطونا	
عن العشرات يحسبها مئيننا	

شمالا حيث وجه أو يمينا	يلاوذ والأسنّة تدره	٢٥
سما للّصعب أوجب أن يهونا	سما لبواره خرق إذا ما	٢٦
سوى آثاره الحسنات فينا	أبو حسن ؛ وما للدهر حلى	٢٧
وأن يدنوا إليه مشاكلينا	يقلّ الناس أن يتقيّلوه	٢٨
كظنك بالأصابع يستويينا	وظنك بالضرائب أن تكافا	٢٩
صروف الدهر أبكارا وعونا	ولم أر مثله حشدت عليه	٣٠
وأوضح تحت حادثة جبيننا	أقر على نزول الخطب جأشا	٣١
يدنونا نداه ما نسينا	نسينا ما عهدنا ، غير أنا	٣٢
لكان الجود أنفس ما رزينا	ولولا جوده الباقي علينا	٣٣
من ابن السلمغان بما أعينا	أعين على مكيدة الأعادي	٣٤
به اللاقون علقهم الثمينا	بأزهر من بنى ساسان يلقي	٣٥
فقصرك أن تظنّ به الظنونا	تقصر عن مثال يديه علما ،	٣٦
إليه حيث لا تجد اليقينا	وما هو غير خوض الشكّ يوما	٣٧
قناة آيست من أن تلينا	[وقد صلبت] على ظنّ المناوى	٣٨
لها لها يهول الموقدينا	ولما كشفته الحرب أعلسى	٣٩
ويكنى عن حقيقتها مصونا	ترك السيف هيبتة مذالا	٤٠
إذا أمرت عوانله عصينا	مشتّ نعمة ، ومزبل أخرى	٤١
نشرن رواجعا عما طويينا	تتبع فائتات الخير حتى	٤٢
يكاد يعيدهنّ كما بُدينا	يرى دول الصلاح بعين راعٍ	٤٣
حطت إلى رباغ الأعجمينا	متى لم يذك في العرب ارتيادي	٤٤
ونشرى من تطول آخرينا	نوالى معشرا قريوا إلينا	٤٥
تخصك دون قربي الأقرينا	وقربي الأبعدين بما أنالوا	٤٦
وواهبه النوال بنو أبينا	بنو أعمامنا الدانون منا	٤٧

Text IV

وقال مهيّار الديلمي يمدح الوزير أبا القاسم الحسين بن عليّ المغربيّ رحمه الله
عند تقلّده الوزارة ، ويهنّئه بالنيروز، وأنشدها في داره بباب الشعير في سنة
أربع عشرة وأربعمائة :

١	هل عند عينيك عليّ "غربّ"	غرامة بالعارض الخلبّ ؟
٢	نعم ! دموع يكتسى ترابه	منها قميص البلد المعشب
٣	سارية ، تركب أردافها	معلّقات بعد لم تسرب
٤	ترضى بهنّ الدار سقيا وإن	قال لها نوه السمّاك : اغضبي
٥	علامة أنّي لم أنتكث	مرائر العهد ولم اقضب
٦	يا سائق الأظعان لا صاغرا	عج عوجة ثم استقم وانهب
٧	دع المطايا تلتفت ، إنها	تلوب من جفنى عليّ مشرب
٨	لا والذي إن شاء لم أعتذر	في حبه من حيث لم أذنب
٩	ما حدرت ريح الصبا بعده	لثامها عن نفس طيب
١٠	ولا حلا البذل ولا المنع لى	مذهو لم يرض ولم يغضب
١١	كم لى عليّ "البيضا" من دعوة	لولا اصطخّاب الحلّى لم تحجب
١٢	وحاجة لولا بقيّاتها	فى النفس لم أطرب ولم أرغب
١٣	يا ما طلى بالدين ما ساءنى	اليك ترديد المواعيد بى
١٤	إن كنت تقضى ثم لا نلتقى	فدم عليّ المطل وعد واكذب
١٥	سال دمي يوم الحمى من يد	لولا دم العشاق لم تخضب
١٦	نبل رماة الحيّ مطرورة	أرفق بى من أعين الريب
١٧	يا عاذلى قد جاءك الجزم بى	أقاد فاركـ[بنى أو فاجنب
١٨	قد سدّ شئى نُغرى فى الهوى	فكيف قضى أثر المهرب
١٩	أفلح إلا قانسر غادة	مدّ بحبل الشعر الأشيب
٢٠	ما لبنات العشر والعشرفى	جدّ بنى الخمسين من ملعب
٢١	شيات أفراس الهوى كلّها	تحمّد فيهنّ سوى الأشهب

من ورق الملتحف المخصب؟	أما ترينى ضاويًا عاريًا	٢٢
ماضى أخا مات ولم يعقب	محتجزا أدب من أمسى الـ	٢٣
ما حطم الساحب من أكمبى	فلم يثلم ظبتي عاملى	٢٤
قعقع لغير الليث أو ههب	يوعدنى الدهر بخدراته	٢٥
فتحت أى الغمز لم أصلب	قد غمرت كفك فى مروتى	٢٦
تلك يد الطالى على الأجرى	أمفزعى أنت بفوت الغنى؟	٢٧
وكل سمينا نشبى واشرب	دع ماء وجهى مالثا حوضه	٢٨
بالنفس لم تقهر ولم تغلب	إن أغلب الحظ فلى عزفة	٢٩
فكيف وجدانى ولم أطلب؟	نم الأحاطى طالب لم يجد	٣٠
منه لو أنّ المال لم يوهب	آه على المال وما يُجتى	٣١
وإن أتت مسمحة فاجذب	رائح على الدنيا اذاعاسرت	٣٢
فربما درت ولم تعصب	ولا تعسف كسد أخلافها	٣٣
بوقفة المستنذر المعتب	هذا أوان استقبلت رشدها	٣٤
من بين سرح الذائد المعزب	وارتجعت ما ضلّ من حلمها	٣٥
من شرف اليأس ولم يحسب	وربما طالع وجه المنى	٣٦
وابن السبيل الضيق المذهب:	قل لذوى الحاجات مطرودة	٣٧
تنزهها عن خبث المكسب:	وقاعد يأكل من لحمه	٣٨
للمجد من يلق بها يغلب	قد رفعت فى "بابل" راية	٣٩
ياخيل محبى الحسنات اركبى	يصيح داعى النصر من تحتها:	٤٠
بأية من يرها يعجب	جاء بها الله على فترة	٤١
بواسع الظن ولم ترقب	هاجمة الإقبال لم تنتظر	٤٢
أن تطلع الشمس من المغرب	لم تألف الأبصار من قبلها	٤٣
يخضله الهول ولم يركب	ردوا فقد زاركم البحر لم	٤٤
ثمين صافى مائة الاعذب	يشفّ للأعين عن درّه الـ	٤٥
وروضوا بعد الثرى المجدب	فارتبعوا بعد مطال الحيا	٤٦
وقام "كعب" سيد الأكعب	قد عاد فى "طى" "ندى حاتم"	٤٧
يهشم فى عامهم الملزب	وهاش فى "غالب" "عمر والعلا"	٤٨
من ذى الكلاع الدهر أوحوشب	وارتجعت "قحطان" ما بزها	٤٩
"زرارة" من حوله محتبى	ورد بيت فى بنى "دارم"	٥٠

وفاعلل أو قائل معرب	كَلَّ كريم أو فتى كامل	٥١
أخباره بالمنظر الأقرب	فالميم شكَّ السمع قد زال في	٥٢
كَلَّ أمون وعرة المجدب	الى الوزير اعترقت نبيها	٥٣
أنف لها غضبان مستصعب	تعطى الخشاشات ليانا على	٥٤
بالسوطه خرقا ولم تُجنب	مجنونة الحلم وما سفهت	٥٥
لعزة النفس ولم تُكُتب	بيأس فحل الشول من ضربها	٥٦
في طرق العليا لم تُثقب	لو وطئت شوك القنا نابتا	٥٧
دام متى يميل السرى يكتب	يخط في الأرض لها منم	٥٨
أحمش مسنون القرا احقب	كأن حاذيها على قسارد	٥٩
أعجف لم يحض ولم يرطب	طامن في الرمل له قانص	٦٠
بأنها عامين لم تنكب	ذو وفضة يشهد إخلاقها	٦١
من ودج أو ورك يعطب	مهما تخلله بنياتها	٦٢
نعرا ولم يرأم على تولب	فمر لم يعطف على عانة	٦٣
قدائم من لاحق الأكلب	به خدوش يتعجلنه	٦٤
رنة قوس أو شبا مخلب	بأى حس ريع خيلت له	٦٥
كَلَّ غريب الهم والمطلب	يذرع أدراج الفيافي بها	٦٦
يوم من الجوزاء معصوب	يرمى بها ليل جمادى الى	٦٧
عجما لم تسمر ولم تنسب	في عرض غبرا رياحية	٦٨
على مصانيف القطا اللغب	يشكل مشهور الركايا بها	٦٩
بالنوم في الأبقان لم تشعب	حتى أنيخت وصدوع السرى	٧٠
تحت رداء القمر المذهب	وشملة الظلماء مكفورة	٧١
عالي الأثافي حافل المحلب	الى ظليل البيت رطب الثرى	٧٢
إذا يد الجازر لم تخضب	مختضب الجفنة ضخم القرى	٧٣
إذا إماء الحى لم تُحطب	ترفع بالمندل نيرانه	٧٤
ما القدر لم توسع ولم ترحب	له مجاويف عماق اذا	٧٥
مثل سنام الجمال الأنصب	كَلَّ ريوخ عنقها بارز	٧٦
أن تتأتى حطب الملهب	تُعجلها زحمة ضيفانه	٧٧
لو سار فيها النجم لم تثقب	أبلج في كَلَّ دجى شبيهة	٧٨
يلقاك بالمرغب والمرهب	موقر النادى ضحوك الندى	٧٩

أكثر من أهل ومن مرحب	تلحظه الأبصار شئرا وإن	٨٠
شماثل الصهباء لم تقطب	مُرء وإن أجدتك أخلاقه	٨١
منحدر الردف عن المنكب	ينحط عنه الناس من فضلهم	٨٢
من طلب الراحة فليتعب	أتعبه تغليسه في العلاء	٨٣
بغلط الحظ ولم يجلب	من معشر لم يهتبل عزهم	٨٤
من شرف إلا وراء الأب	ولاعلا ابن منهم طالعا	٨٥
وطرقها يهما لم تلحب	تسلقوا المجد وداسوا العلا	٨٦
أبطالها في مقب مقب	ووافقوا الأيام فاستزلوا	٨٧
لم تختزلهم حيرة المسغب	قوم إذا أخلف عام الحيا	٨٨
لم يبطروا في سعة المنصب	أو بسط الله ربيعا لهم	٨٩
يطلع منها شرف المنصب	سموا وأصبحت سما لهم	٩٠
إضاءة البدر على الكوكب	زدت وما انحطوا ولكنتها	٩١
أغرب من عنقائها المغرب	خُلقت في الدنيا بلا مشبه	٩٢
خوف ولم تجلس ولم تركب	لا يجلس الحلم ولا يركب ال	٩٣
تلاوذوا منك الى مهرب	إن جنح الأعداء للسلم أو	٩٤
أعزل لم يطعن ولم يضرب	كتبت لو قلت ، فقال العدا :	٩٥
طعنت ، حتى قيل : لم يكتب	أو ركبوا البغي الى غارة	٩٦
تشاء في الدست وفي الموكب	فأنت ملء العين والقلب ما	٩٧
من جانب الشر على مرقب	ورب طاو غلة بئات	٩٨
بقلم الأقدار لم تكتب	ينظر من أيامه دولة	٩٩
دبابة أدهى من العقرب	راعته من كيدك تحت الدجى	١٠٠
راقى ولم يرق ولم يلسب	فقام عنها بانلا بسلة ال	١٠١
بعد عموم السقم المنصب	بك اشتفى الفضل وأبناؤه	١٠٢
وكان يمشى مشية الأنكب	والتقم الملك هدى نهجه	١٠٣
منك الى حولها القلب	وزارة قلبها شوقها	١٠٤
وليها المهر ولم تخطب	جاءتك لم توسع لها مرغبا	١٠٥
لها شهرور الحامل المقرب	كم أجهضت قبلك من عددهم	١٠٦
أم اذا ما هي لم تتجب	وولدت وهي كأن لم تلد	١٠٧
تكفيه منها سمسة المنصب	قامت بمعناها ركم جالس	١٠٨

- ١٠٩ وهى التى إن لم يقدر رأسها
 ١١٠ مزلقه، ركب سبائها
 ١١١ راحت على عطفك أثوابها
 ١١٢ فتحت فى مبهم تدبيرها
 ١١٣ وارتجعت منك رجالاتها
 ١١٤ ردّ بنو "يحيى" و"سهل" لها
 ١١٥ فاضرب عليها بيت ثاوٍ بها
 ١١٦ واستخدم الأقدار فى ضبطها
 ١١٧ وامتد على الدنيا وجهلاتها
 ١١٨ واطلع على الثيروز شمساً اذا
 ١١٩ تفضل ما كسرّ سنى عمره
 ١٢٠ يوم من الفرس أتى وافداً
 ١٢١ بات من الإحسان فى داركم
 ١٢٢ لو شاء من ينسب لم يعزه
 ١٢٣ واسمع لمغلوب على حظّه
 ١٢٤ موحد لم يشك من دهره
 ١٢٥ أقصاه عند الناس إدلاؤه
 ١٢٦ لو قبيض إنصافك قدما له
 ١٢٧ عندك من برقى لَماعة
 ١٢٨ مشورها ناك، ومنظومها
 ١٢٩ ما زلت أرجوك ومن آتى
 ١٣٠ لم يبق لى بعدك عتب على
 ١٣١ فافرس ونوه منما واصطنع
 ١٣٢ وقرّ على رقى من خامل
 ١٣٣ كم أحمدت قبلك عنقى يد
 ١٣٤ ولدنة الأعطاف لم تغتشف
 ١٣٥ من الحلال العفو لم تستلب
 ١٣٦ دم الكرى المهرق فيها على
 ١٣٧ جاءك معناها وألفاظها
 ١٣٨ أفصح ما قيل ولكنها
- بمحصدات الصبر لم تصحب
 راكب ظهر الأسد الأغلب
 طاهرة المرفع والمسحب
 تنفس البلجة فى الغيب
 كل مطيل فى الندى مرغب
 "الطاهريون" بنو "مصعب"
 قبلك لم يعمد ولم يطنب
 واستشر الإقبال واستصحب
 ظلال حلم لك لم يعزب
 ساق الغروب الشمس لم تغرب
 بملء كفّ الحاسب المطنب
 فقالت العرب له: قرب
 - وهو غريب - غير مستغرب
 لغيركم عيداً ولم ينسب
 لو أنك الناصر لم يغلب
 وأهله إلا الى مذنب
 من فضله بالنسب الأقرب
 عزّ فلم يقص ولم يقصب
 سابقة تشهد للغيب
 هذا، كلا الدرّين لم يثقب
 أن رجائى فيك لم يكذب
 حظ ولا فقر الى مطلب
 تُرض مضا الصارم المقضب
 لملك مثلى غير مستوجب
 لكنها سامت ولم تضرب
 بالكلم المرّ ولم تتعب
 بغارة الشعر ولم تنهب
 سامعها إن هو لم يطرب
 فى الحسن بالأسهل والأصعب
 فصاحة تُهدى الى "يعرب"

وقال ابو العتاهية

يا للمنايا وبالسلبين والحين	١	كل اجتماع من الدنيا الى بين
يُبلِي الزمان حديثا بعد بهجته	٢	والدهري قطع ما بين القريبين
لقد رأيت يد الدنيا مفرقة	٣	لا تأمن يد الدنيا على اثنين
الحمد لله حمدا دائما أبدا	٤	لقد تزين اهل الحرص بالشين
لا زين الا لراض عن ثقله	٥	ان القنوع لشوب السز والزين
الدار لو كنت تدرى يا اخامرح	٦	دار املك فيها قرّة العين
حتى متى نحن في الايام نحسبها	٧	وانما نحن فيها بين يومين
يوم تولّى ويوم نحن نأمله	٨	لعله اجلب الايام للحين

Text VI

صعد قطري بن الفجاءة منبر الأزارقة فحمد الله وأثنى عليه وصلى على نبيه
ثم قال :

أما بعد فإني أحذركم الدنيا فإنها حلوة خضرة ، حفت بالشهوات ، وراقت
بالقليل ، وتحببت بالعاجلة وحلّيت بالآمال ، وتزيّنت بالغرور ، لا تدوم حيرتها
ولا تؤمن فجعتهما ، غرارة ضرارة ، خوانة غدارة ، حائلة زائلة ، نافذة بائدة ،
أكالة غوالة ، بدلة نقالة ، لا تعدو إذا هي تاهت إلى أمنيّة أهل الرّغبة فيها ،
والرّضا عنها ، أن تكون كما قال الله : " كما أنزلناه من السماء فاختلط به
نبات الأرض فأصبح هشيما تذروه الرياح وكان الله على كلّ شيء مقتدرا " .

مع أنّ أمراً لم يكن منها في حبرة إلا أعقبته بمدّها عبرة ، ولم يلق من سرائرها
بطنا إلا منحته من ضرائها ظهرا ، ولم تطله غبية رخاء إلا هطلت عليه
مزنة بلا ، وحرى إذا أضحت له منتصرة أن تسمى له خاذلة متنترة ،
وإن جانب منها اعذوذت واحلولى ، أمر عليه منها جانب وأوبى ، وإن آتت
امراً من غضارتها ورفاهتها نعماً ، أرهقت من نوائبها نقماً ، ولم يمس امرؤ منها
في جناح أمن إلا أصبح منها على قوادم خوف ، غرارة غرور ما فيها ، فانية
فانٍ من هليها ، لا خير في شيء من زادها إلا التّقوى . من أقلّ منها استكثر
مما يؤمنه ، ومن استكثر منها استكثر مما يوبقه ويطيل حزنه ، ويبكى عينه .

كم واثق بها قد فجعته ، وذى طمأنينة إليها قد صرعته ، وذى اختيال فيها
قد خدعته . وكم من ذى أبهة فيها قد صيرته حقيراً ، وذو نخوة قد رذته
ذليلاً ، ومن ذى تاج قد كبّته لليدين والقم . سلطانها دول ، وعيشها
رنق ، وعذبها أجاج ، وحلوها صبر ، وغداؤها سمام ، وأسبابها رام .
قطافها سلع ، حبيها بعرض موت ، وصحيحها بعرض سقم ، وضعفها بعرض
اهتضام . مليكها مسلوب ، وعزيزها مغلوب ، وسليمها منكوب ، وجامعها
محروب . مع أن وراء ذلك سكرات الموت ، وهول المّطلع ، والوقوف بين
يدي الحكم العدل ، " ليجزى الذين أساءوا بما عملوا ويجزى الذين أحسنوا
بالحسنى " . أستم في مساكن من كان أطول منكم اعماراً ، وأوضح

- آثاراً ، وأعدّ عديداً ، وأكثف جنوداً ، وأعدّ عنوداً ، تعبدوا الدنيا آى
 ٢٥ تعبد ، وأثروها آى إيثاره ، وطمعوا عنها بالكره والصغار ، فهل بلغكم أن الدنيا
 سمحت لهم نفساً بغيدياً ، أو أغنت عنهم فيما قد أهلكتهم بخطب ، بل قد
 أرهقتهم بالقوادح ، وضمعتهم بالنوائب ، وعقرتهم بالعصائب . وقد رأيتم تنكروها
 لمن دان لها وآثرها ، وأخذ إليها ، حين طمعوا عنها لفراق الأبد إلى آخر
 المسند . هل زودتهم إلا الشقاء ، وأحلّتهم إلا الضنك ، ونورت لهم إلا الظلمة ،
 ٣٠ أو أعقبتمهم إلا الندامة . فهذه تؤثرون ، أم عليها تحرصون ، أم إليها تطمئنون .
 يقول الله : " من كان يريد الحياة الدنيا وزينتها نوف إليهم أعمالهم فيها
 وهم فيها لا يبحسون . أولئك الذين ليس لهم فى الآخرة إلا النار وحبط
 ما صنعوا فيها وباطل ما كانوا يعملون " . فبئست الدار لمن أقام فيها . فاعملوا
 وأنتم تعلمون أنكم تاركوها لا بد ، فإنما هى كما وصفها الله باللعب واللهو ، قال
 ٣٥ الله : " أتنبون بكل ربح آية تعبثون . وتتخذون مصانع لعلكم تخلدون " وذكر
 الذين قالوا من أشد ما قوّة .
 ثم قال : حملوا إلى قبورهم فلا يدعون ركبانا ، وأنزلوا فيها فلا يدعون
 ضيفانا ، وجعل لهم من الضريح أجنان ، ومن التراب أكفان ، ومن الرفسات
 جيران ، فهم جيرة لا يجيبون داعياً ، ولا يمنعون ضيماً ، إن أخصبوا لم يفرحوا ،
 ٤٠ وإن أقحطوا لم يقنطوا ، جميع وهم آحاد ، وجيرة وهم أبعاد ، متناون لا يزارون
 ولا يزررون ، حلماً قد ذهب أضعانهم ، وجهلاً قد ماتت أحقادهم ، لا يخشى
 فجوعهم ، ولا يرجى دفعهم ، وكما قال جل وعز : " فتلك مساكنهم لم تُسكن
 من بعدهم إلا قليلاً وكنا نحن الوارثين " . استبدلوا بظهر الأرض بطناً ،
 وبالسعة ضيقاً والأهل غربة ، وبالنور ظلمة ، فجاءوها كما فارقوها : حفاة عراة
 ٤٥ فرادى ، غير أنهم طمعوا بأعمالهم إلى الحياة الدائمة ، وإلى خلود الأبد . يقول
 الله : " كما بدأنا أول خلق نعيده وعداً علينا إنا كنا فاعلين " . فاحذروا ما
 حذركم الله ، وانتفعوا بمواعظه ، واعتصموا بحبله . عصمنا الله وإياكم بطاعته ،
 ورزقنا وإياكم أداً حقه .

وقال عبيد بن الأبرص:

فالقطيّات فالذّنوب	أقفر من أهله ملحوب	١
فذات فرقمين فالقليب	فراكس فثعلبات	٢
ليس بها منهم عريب	فعدرة فقفا حبر	٣
وفيرت حالها الخطوب	ان بدلت أهلها وحوشا	٤
وكّل من حلّها محروب	أرض توارثها شعوب	٥
والشيب شين لمن يشيب	إمّا قتيلًا وإمّا هالكا	٦
كأن شأنهما شعيب	عيناك دمعهما سروب	٧
أو هضبة دونها لهوب	واهية أو معين مُعين	٨
للماء من بينه سكوب	أو فلج ما ببطن واد	٩
للماء من تحته قسيب	أو جدول في ظلال نخل	١٠
أنى وقد راعك المشيب	تصوفانى لك التصابى	١١
فلا بدى ولا عجيب	إن تك حالت وحول أهلها	١٢
وعادها المحل والجدوب	أو يك أقفر منسها جوها	١٣
وكّل ذى أمل مكذوب	فكّل ذى نعمة مخلوس	١٤
وكّل ذى سلب مسلوب	وكّل ذى إبل موروث	١٥
وغائب الموت لا يؤوب	وكّل ذى غيبة يؤوب	١٦
أم غانم مثل من يخيب	أعافر مثل ذات رحم	١٧
الأريب	أفلح بما شئت فقد يُبلغ بالضعف وقد يُخدع الأريب	١٨
التليب	لا يعظ الناس من لم يعظ الدهر ولا ينفع التليب	١٩
حبيب	إلا سجيّات ما القلوب	٢٠
غريب	ساعد بأرض إن اناكت بها	٢١
القريب	قد يوصل النازح النائى وقد	٢٢
لا يخيب	من يسئل الناس يخرمونه	٢٣
له تعذيب	والمرء ما عاش فى تكذيب	٢٤

سبيله خائف جديب	بل ربّ ماء وردت آجن	٢٥
للقلب من خوفه وجيب	ريش الحمام على أرجائه	٢٦
وصاحبي بادن خبوب	قطعت غدوة مشيحا	٢٧
كأن حاركها كثيب	عيرانة مؤجد فقارها	٢٨
لا حقة هي ولا نيوب	أخلف ما بازلا سديسها	٢٩
جون بصفحته ندوب	كأنسها من حمير غاب	٣٠
تلفه شأل هبوب	أو شبب يحفر الرخامى	٣١
تحملنى نهدة سرحوب	فذاك عصر وقد أرانى	٣٢
ينشق عن وجهها السيب	مضبر خلقها تخبيرا	٣٣
وليّن أسرها رطيب	زيتية ناعم عروقها	٣٤
تُخزن فى وكرها القلوب	كسأنها لقوة طلب	٣٥
كأنها شيخة رقوب	باتت على لأم عذوبا	٣٦
يسقط عن ريشها الضريب	فأصبحت فى غداة قرّة	٣٧
ودونه سباسب جديب	فأبصرت ثعلبا من ساعة	٣٨
وهى من نهضة قريب	فنفضت ريشها وانتفضت	٣٩
والعين حلاقها مقلوب	يدب من حسها دبيبا	٤٠
وحردت حرده تمسيب	فنهضت نحوه حثيثة	٤١
وفعله يفعل المدووب	فاشتال وارتاب من حشيشها	٤٢
والصيد من تحتها مكروب	[فأدرسته فطرحت	٤٣
فكذحت وجهه الجبوب]	فجدلته فطرحت	٤٤
لا بدّ حيزومه منقوب	يخنق ومخلبها فى دقه	٤٥

وقال عدى بن زيد

- ١ أتعرف رسم الدار من أم معبد
 ٢ ظللت بها أسقى الغرام ، كأنما
 ٣ فيا لك من شوق ، وطائف عبدة ،
 ٤ وعاذلة هبت بليل تلومني ؛
 ٥ أعادل ، إن اللوم في غير كنهه ،
 ٦ أعادل ، إن الجهل من لذة الفتى ؛
 ٧ أعادل ، ما أدنى الرشد من الفتى ،
 ٨ أعادل ، من تكتب له النار يلقيها
 ٩ أعادل ، قد لاقيت ما يزع الفتى ؛
 ١٠ أعادل ، ما يدريك أن منيتي
 ١١ ذريني ، فإنني إنما لي ما مضى
 ١٢ وحممت لميقات إلي منيتي ،
 ١٣ وللوارث الباقي من المال ، فاتركي
 ١٤ أعادل ، من لا يصلح النفس ، خاليا
 ١٥ كفى زاجرا للمرء أيام دهره ،
 ١٦ بليت وأبليت الرجال ، وأصبحت
 ١٧ فلست بمن يخشى حوادث تعترى
 ١٨ نفسك فاحفظها عن الخي والردي ،
 ١٩ وإن كانت النعماء عندك لا مريء
 ٢٠ إذا ما امرؤ لم يبرح منك هواده
 ٢١ وعد سواه القول ، واعلم بأنه
 ٢٢ عن المرء لا تسأل ، وسل عن قرينه ،
 ٢٣ إذا أنت فاكهت الرجال فلا تلعب ؛
 ٢٤ إذا أنت طالبت الرجال نوالهم ،
- نعم ، ورمك الشوق قبل التجلّد .
 سقتني الندامى شربة لم تصرد .
 كست جيب سريالي ، إلى غير مسعد .
 فلما قلت في اللوم ، قلت لها : اقصدى .
 علي ، ثنى من غيبك المتردد .
 وأن العنايا للرجال بمرصد .
 وأبعده منه ، إذا لم يسدد ؛
 كفاحا ، ومن يكتب له الفوز يسعد ؛
 وطابقت في الحجلين مشي المقيد .
 إلى ساعة في اليوم أو في ضحى الغد ؛
 أمامي من مالي ، إذا خف عدوى ،
 وغودرت ، قد وسدت أولم أو سد ؛
 عتابي ، فإنني مصلح غير مفسد .
 عن اللب ، لا يرشد لقول المفسد .
 تروح له بالواعظيات ، وتغتدى ؛
 سنون طوال قد أتت دون مولدى ؛
 رجالا ، فبادوا بعد بؤسى وأسعد .
 متى تغوها يغو الذى بك يقتدى ؛
 فمثل بها ، واجز المطالب وازدد
 فلا ترجها منه ، ولا دفع مشهد ،
 إذا لم يبين في اليوم يصرمك في الغد .
 فكل قرين بالمقارن يقتدى ؛
 وقل مثل ما قالوا ولا تتزدد ؛
 فعف ، ولا تطلب بجهد فتتكذ .

- ٢٥ سُدرك من ذى الفحش حَقَّك كَلِّه
 ٢٦ وسائس أمر لم يسسه أب له ،
 ٢٧ وراجي أمور جمّة لن ينالها ،
 ٢٨ ووارث مجد لم ينله ، وماجد
 ٢٩ فلا تقعدن عن سعي من قد ورثته ،
 ٣٠ إذا ما رأيت الشر يبعث أهله ،
 ٣١ وبالعدل فانطق إن نطقت ، ولا تجرّه
 ٣٢ ولا تلح إلا من الأمام ، ولا تلمّه
 ٣٣ عسى سائل ذو حاجة ، إن منعه
 ٣٤ وفي الخلق إذلال لمن كان باخلا
 ٣٥ أفادتني الأيام والدهر أنه
 ٣٦ ولا قيت لذات الغنى ، واصابني
 ٣٧ إذا ما تكرّرت الخليفة لامرئ
 ٣٨ ومن لم يكن ذا ناصر عند حقّه
 ٣٩ وفي كثرة الأيدي عن الظلم زاجر ،
 ٤٠ وللأمر ذو الميسور خير مغنبة
 ٤١ سأكسب مجداً ، أو تقوم نوائح
 ٤٢ ينحن على ميت ، وأعلن رنة
- بحلمك في رفق ، ولما تشدد .
 ورائم أسباب الذى لم يعود ،
 ستشعبه عنها شعوب لم لحد ،
 أصاب بمجد طارف غير متلد ،
 وما استطعت من خير لنفسك فازد ،
 وقام جناة الشرّ بالشرّ ، فاقصد ،
 وذا الذمّ فاذمه ، وذا الحمد فاحمد ،
 وبالبذل ، من شكوى صديقك ، فاقصد .
 من اليم سؤلاً ، أن ييسر في غمد ؛
 ضنيناً ، ومن يبخل يذلّ ويؤزّه .
 وداوى لمن لا يحفظ الوء مفسدى .
 قوارع من يصبر عليها يجلد .
 فلا تغشها ، واخذل سواها .
 يغلب عليه ذو النصير ، ويضهد .
 إذا حضرت أيدي الرجال بمشهد .
 من الأمر ذى المعسورة المتردد .
 عليّ بليل ناديات ، وتغدى ،
 تؤزق عيني كل باك ومسعد ؛

وقالت سعدى بنت الشمر دل الجهنية [ترثى أخاها ، قتلته بهز من بني سليم
بن منصور]

أمن الحوادث والمنون أروع	١	وأبيت ليلى كله لا أهجع
وأبيت مخلية أبكي أسعدا	٢	ولمشله تبكي العيون وتهمع
وتبين العين الطليحة أنها	٣	تبكي من الجزع الدخيل وتدمع
ولقد بدا لي قبل فيما قد مضى	٤	وعلمت ذاك لو أنّ علما ينفع
أن الحنوادث والمنون كليهما	٥	لا يُعتبان ولو بكى من يجزع
ولقد علمت بأن كل مؤخر	٦	يوما سبيل الأولين سيتبع
ولقد علمت لو أنّ علما نافع	٧	أن كل حيّ ناهب فمودع
أفليس فيمن قد مضى لي عبرة	٨	هلكوا وقد أيقنت أن لن يرجعوا
ويلّم قتلّى بالرّصاف لو أنّهم	٩	بلغوا الرّجاء لقومهم أو متّعوا
كم من جميع الشمل ملتئم الهوى	١٠	كانوا كذلك قبلهم فتصدّعوا
فلتبك أسعد فتية بسباب	١١	أقروا وأصبح زادهم يتزعزع
جاد ابن مجدعة الكمي بنفسه	١٢	ولقد يرى أنّ المكرّ لأشنع
ويلمّه رجلا يُلين بظهره	١٣	إبلا ، ونسال الفيافي أروع
يرد المياه حضيرة ونفيضة	١٤	ورد القطاة إذا اسمأل التبع
وبه إلى أخرى الصّحاب تلقت	١٥	وبه إلى المكروب جرى ززعزع
ويكبر القدح العنود ويعتلي	١٦	بألى الصّحاب إذا أصات الوعوع
سباق عادية وهادي سرية	١٧	ومقاتل بطل وداع مسقع
ندبت به بهز فأصبح جدّها	١٨	يعلو ، وأصبح جدّ قومي يخشع
أجعلت أسعد للرماح دريئة	١٩	هبلتك أمك آي جرد ترقع
يا مطعم الركب الجياح إذا هم	٢٠	حثوا المطي إلى العلى وتسرعوا
وتجاهدوا سيرا فبعض مطيهم	٢١	حسرى مختلفة وبعض ظلّ
جواب أودية بغير صحابة	٢٢	كشاف داوى الظلام مشيع
هذا على إثر الذي هو قبله	٢٣	وهي المنايا والسبيل المهيع

هذا اليقين فكيف أنسى فقدته	٢٤
إن تأتته بعد الهدوء لحاجة	٢٥
متحلب الكفين أميث بارع	٢٦
سمح إذا ما الشول حارد رسلها	٢٧
من بعد أسعد إذ فجعت بيومه	٢٨
فوددت لو قُبلت بأسعد فدية	٢٩
غادرته يوم الرّصاف مجدّلا	٣٠
إن رابدهرأونبا بي مضجع	
تدعو، يجبك لها نجيب أروع	
أنف طوال الساعدين سميدع	
واستروح المرق النساء الجوع	
والموت ممّا قد يريب ويفجع	
ممّا يظنّ به المصاب الموجع	
خبر لعمرك يوم ذلك أثنع	

Text X

وقال يزيد بن الحكم الثقفي يعظ ابنه بدرا :

يا بدر والأمثال يضربها لذى اللب الحكيم	١
دم للحليل بوّده ما خير ود لا يدوم	٢
واعرف لجارك حقّه والحقّ يعرفه الكريم	٣
واعلم بأنّ الضيف يوماً سوف يحمد أو يلوم	٤
والناس مبتليان محمود البناية أو ذميم	٥
واعلم بنى فإِنَّه بالعلم ينتفع العليم	٦
أنّ الأمور دقيقتها ممّا يهيج له العظيم	٧
والثبل مثل الدين تُقضاه وقد يُلوى الغريم	٨
والبغي يصرع أهله والظالم مرتعه وخيم	٩
ولقد يكون لك البعيد أُنّا ويقطعك الحميم	١٠
والمرء يكرم للغنى ويهان للعدم العديم	١١
قد يُقتَر الحول التقي وتكثر الحمق الأثيم	١٢
يُعلَى لذاك ويُبتلى هذا فأَيُّهما المضم	١٣
والمرء يبخل فى الحقوق وللكاللةا يُسم	١٤
ما يبخل من هو للنعون وريبها غرض رحيم	١٥
ويرى القرون أمامه همد وا كما همد الهشيم	١٦
وتخرّب الدنيا فلا يؤس يدوم ولا نعم	١٧
كلّ امرئ ستئم منه العرس أو منها يئثم	١٨
ما علم ندى ولد أيشكله أم الولد اليتيم	١٩
والحرب صاحبها الصليب على ثلاثها العزوم	٢٠
من لا يملّ ضراسها ولدى الحقيقة لا يخيم	٢١
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Text XII

وقال أبو العتاهية :

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وكنت أراه ماهولا	ولكن باد أهله	٣
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فلما ان اتاه الحقّ	م ولى عنه باطله	١٣
فغمض عينه للمو	ت واسترخت مفاصله	١٤
فما لبث السّيقاق به	الى ان جاء فاسله	١٥
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من كُنَّا ننازله	م	الأيّتها المقابر فيك	٢٥
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ومن كُنَّا نؤاكله		ومن كُنَّا نشاره	٢٨
ومن كُنَّا نناوله		ومن كُنَّا نرافقه	٢٩
ومن كُنَّا نجامله		ومن كُنَّا نكاره	٣٠
قليلا ما نزايله		ومن كُنَّا له إلفا	٣١
أحيانا نواصله	م	ومن كُنَّا له بالامس	٣٢
صُرمت حباثله	م	فحلّ محلّة من حلّها	٣٣
والخلق ناامله	م	الا أنّ النسيّة منهل	٣٤
كما فنيت اوائله	م	اواخر من ترى تفنى	٣٥
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بأنّ الله سائله		ليعلم كلّ ذي علم	٣٧
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Text XIII

وقال ابو العلاء المعرّي :

وأباحه لك في الحياة مبيع	إقنع بما رضيّ التقيّ لنفسه	١
ما في حجاجك أرته وهو قبيح	مرآة عقلك إن رأيت بها سوى	٢
رشدًا وخير كلاك التسبيح	أسنى فعالك ما اردت بفعله	٣
حمل النجوم ببعضهنّ ذبيح	إنّ الحوادث ما تزال لها مدى.	٤

وقال ابو العلاء المعري :

١	انوارٌ تحسبُ من سنا الانوار	ومن البوارِ مها عرضن بوارى
٢	بيضن دوارٍ للقلوب كانها	عينٌ بدوارٍ وعين دوار
٣	هدى اوارى النازل مادرت	أني اوارى في حشائ اوارى
٤	أما فوارى المين عنك فصادفت	سمعاً وأما الوجدن منك فوارى
٥	وإذا الحواريات صدنك فابتكر	مثل الحواريات إثر حوار
٦	يرأمن سقبا في الرواح وإنما	تبنى على حورٍ وحسن حوار
٧	يلعبن بالزوار لعب قوامر	وإذا بلغن رضاً فهن ذوارى
٨	مثل الصوار إذا سمعت صوارها	فشجون قلبك اللهم صوارى
٩	فاجعل سوارى غادة وبراهما	لبرى غواد في الرقاب سوارى
١٠	يرقلن في خلق الشوار وفوقها	أخلاق إنسٍ للقيح شوارى
١١	لا تشكون ففي الشكاية ذلة	ولتعرضن الخيل بالمشوار
١٢	آليت ما منع الخوار أو ابداً	في هضب شابة والنقا الخوار
١٣	ريح اللبيب من المشيب لانه	ما زال يؤذن بانتقال حوار
١٤	ما أبأس الحيوان ليس لنابت	أسف بما يبدو من النوار
١٥	وكان من سكن الفناء متى غدا	للغير لم ينزل له بطوار
١٦	تلك النسور من الوكور طوائر	ومقادر من فوقهن طوارى
١٧	إن العوارى استرد جميعها	فالراح منها والجسوم عوارى
١٨	اشباح ناس في الزمان يرى لها	مثل الحباب تظامر وتوارى
١٩	يخلطن فيه بغيرهن فما مضى	غير الذي يأتي وذن جوارى
٢٠	أعيب سوار الدهر كل مساور	ورمى الحليل بأسهم الأسوار
٢١	فأحذر وان بعدت غزاتك في العدا	قدراً أغار على أبي المغوار
٢٢	زجرت قواربها الزواجر بالضحي	والحادثات من الحمام قوارى
٢٣	لوفكرت طلب الغنى في ناهب الأ	م كوار ما قعدت على الأسوار
٢٤	والندب في حكم الهدان وذو الصبا	كأخي النهى والدمر كالمحور
٢٥	ويقال إن مدى الليالي جاعل	جبالاً أقام كزاخري مؤار
٢٦	جرت القضايا في الانام وأمضيت	صدقا بأسوار ولا أسوار

وقال ابو العلاء المعرّي :

- | | | |
|----|-------------------------------|--------------------------------|
| ١ | لو كان يدري أويس ما جنت يده | لاختار دون مغار الثلثة العدمما |
| ٢ | فلن من أقبح الأشياء يفعله | شاكي المجاعة يوما أن يريق دما |
| ٣ | يا أوس هيهات كم قابلت هاجرة | أذكت عليك وقود الحر فاحتمما |
| ٤ | وكم طرقت عتودا بين أعمزة | يوما ففريت من أحشائه الأدمما |
| ٥ | مطرّدا بتّ لم تبين الخيام ضحا | ولا تراغ إذا ما بيتك انهدما |
| ٦ | وما كسوت اذا قرأتسى جسدا | ولا حدوت حذاراً للوجى قدما |
| ٧ | جمعت في كل رى سلّة وردى | نفسٍ فهلا سرقت القرص والهدما |
| ٨ | قد يقصر النفس إعظاما لبارئه | على القفار منيب طالما ائتمما |
| ٩ | ولا تصوم لوجه الله محتسبا | أم غير صومك أمسى الهيم والسدما |
| ١٠ | أثضر التوب من ضأن ترورها | أم كان ذلك داء فيكم قدما |
| ١١ | ولو ظفرت على حال بحالية | جزأتها ونبتت السور والخدمما |
| ١٢ | وهل ندمت على طفل فجعت به | أما ومثلك لا يستشعر الندما |
| ١٣ | ولا يوارى إذا حلّت منيته | ولا إذا مات في غار له ردما |
| ١٤ | وكم توى لك جدّ ما درى فطن | منكم على آى أمر ان مضى قدما |

Text XVI

وقال ابو العلاء المسرى :

خُمرت من الخُمار وذاك نحس	١	وأما من خِمارك فهو سعد
ونفسك ظبية رتعست بقفر	٢	يراقب أخذها المغوار جعد
وزينب إن أصابتها المنايا	٣	فهند من وسائقها ودعد
جرت عادتنا بسقوط غيث	٤	تُدلّ عليه بسارقة ورعد
شرور الدهر أكثر من بنيه	٥	فقبل سطت على أمم وبعد
تحجّل ميّت بالهلك نقدا	٦	فمرّ وعنده للبعث وعد

Text XVII

وقال أبو طالب المأموني في المقرض :

١	وصاحبين اتّفقا	على الهوى واعتقا
٢	وأقسما بالودّ	وال (م) إخلاص أن لا افترقا
٣	ضمّهما أزهر	كالنجم به قد وثقا
٤	لم يشك في خصريهما	مذ ضمّناه قلقا
٥	من تحته عيان	منذ انفتحا ما انطبعا
٦	وفوقه نابان	حلا فما مذ خلقا
٧	يفرقان بين	كل ما عليه اتّفقا
٨	فأى شيء لاقيا	(م) ه ألقياه فرقا

وقال مسلم بن الوليد :

- | | | |
|----|---------------------------------------|-------------------------------|
| ١ | شُغِلِي عن الدار أبكيها وأرشيها | إذا خلت من حبيب لي مغانيها |
| ٢ | دع الروامس تسفى كلما درجت | ترابها ودع الأمطار تُبليها |
| ٣ | إن كان فيها الذي أهوى أقمت بها | وإن عداها فما لي لا أعدّيها |
| ٤ | أحقّ منزلة بالترك منزلة | تعطلت من هوى نفسى نواديها |
| ٥ | أمكنت عاذلتى فى الخمر من أذن | صماء يُعيبى صداها من يناديها |
| ٦ | وقلت حين أدار الكأس لى قمر: | الآن حين تعاطى القوسُ باريها |
| ٧ | يا ألمح الناس كفا حين يمزجها | وحين يأخذها صرفا ويعطيها |
| ٨ | قد قمت منها على حدّ يلائمها | فهاكذا فأدرها بيننا إليها |
| ٩ | إن كانت الخمر للألباب سالبة | فلأن عينيك تجرى فى مجاريها |
| ١٠ | سيان كأس من الصهباء أشربها | ونظرة منك عندي حين تصبها |
| ١١ | فى مقلتيك صفات السحر ناطقة | بلفظ واحدة شتى مغانيها |
| ١٢ | فاشرب لعلك أن تحظى بسكرتها | فتصدق الكأس نفسا ما تمنّيها |
| ١٣ | ومخطف الخصر فى أردافه عم | يميس فى خامة رقت حواشيها |
| ١٤ | إذا نظرت إليه تاه عن نظرى | وإن شكوت إليه زادنى تيبها |
| ١٥ | لولا "الأمين" الذى فى الأرض ما اختلست | بنات لهوى إذا عنت غواشيها |
| ١٦ | خليفة الله قد نلت بطاعته | صعر الخدود برغم من مراقبها |
| ١٧ | أحيت يداه الندى والجود فانتشرا | فى الأرض طرا وجالا فى نواحيها |
| ١٨ | عمت مكارمه الدنيا فأولمها | تهدى نداه إلى أخرى أقاصيها |
| ١٩ | كم من يد "الأمين الله" لو سُكرت | لقصر النفس عن أدنى أدانيها |
| ٢٠ | فتى تُهين رقاب المال راحته | إذا أتاها مرید المال بينغيها |
| ٢١ | يمنى يدك لنا جدوى مطبقة | هذا السحاب بأعلى الأفق يحكيها |
| ٢٢ | حلت "قريش" العلامن كلّ مكرمة | وحلّ بيتك فى أعلى أعاليها |
| ٢٣ | فقت البرية من كهل ومن حدث | وفاق آساؤك الماضون ماضيها |
| ٢٤ | شيدت بيتك فى علياء مكرمة | يقصر النجم عن أدنى مراقبها |

إِلَّا وَكَفَّكَ دُونَ الْخَلْقِ تَحْوِيهَا	مَا يَسْبِقُ النَّاسَ فِي غَايَاتِ مَكْرَمَةٍ	٢٥
إِذَا لَقَلَّ مِنَ الْحَسَابِ مَحْصِيهَا	خَلِيفَةُ اللَّهِ لَوْ عَدَّتْ فِضَائِلُهُ	٢٦
فَمَا تَقَدَّمَ سَبَقًا فِي مَبَادِيهَا	جَارِي "الْأَمِينِ" مُلُوكِ النَّاسِ كُلِّهِمْ	٢٧
بِهِ وَقَصَّرَ عَنْهَا مِنْ يَسَامِيهَا	نَالَتْ مَكَارِمُ الْعَيُّوقِ فَاتَّصَلَتْ	٢٨
جَاءَتْ بِهَا حَادِثَاتُ الدَّهْرِ تَهْدِيهَا	يَا أَكْرَمَ النَّاسِ إِذْ تُرْجَى لِنَائِبَةٍ	٢٩
أَكْفْنَا بِحِبَالِ مَنْكَ تَمْرِيهَا	لَسْنَا نَخَافُ صُرُوفَ الدَّهْرِ مَا عَلِقَتْ	٣٠
وَفَاقَهُمْ بِيُوتِ الْمَجْدِ يَبْنِيهَا	كَانَفِي الْإِمَامِ الْوَرَى طَرًّا بِأَجْمَعِهَا	٣١
فَابِقِ وَدَمِ بَسْرُورِ نَاعِمَا فِيهَا	رَأَى رَيْكَ أَهْلًا إِذْ حَبَاكَ بِهَا	٣٢
وَأَنْتَ فِي النَّاسِ يَا بِنَ الْخُرْتُمْضِيهَا	أَحْيَا الْمَكَارِمِ "هُرُونَ" وَأَثْبَتَهَا	٣٣
وَنَارَ بِالْفِتْنَةِ الْعَمِيَاءِ بَاغِيهَا	يَا مَثَبَ الْمَلِكِ إِذْ زَالَتْ دَعَائِمُهُ	٣٤
نَجَلَاءِ تُعَجِّلُهُمْ عَنْ نَفْثِ رَاقِيهَا	كَمْ طَعْنَةٌ لَكَ فِي الْأَعْدَاءِ مَهْلِكَةٌ	٣٥
غَيْرِ الْجَبَانِ عَلَيْهَا لَا تَبَالِيهَا	لَمَّا غَدَوْتَ إِلَى الْأَعْدَاءِ مَطْلَعًا	٣٦
وَقَمْتَ عِنْدَ نَفُوسِ الْحَقِّ تُحْيِيهَا	قَسَمْتَ فِيهَا مَنَائِمًا غَيْرَ مَبْقِيَةٍ	٣٧
قَدْ كَانَ عَزَّ عَلَى الْإِسْلَامِ مَخْبِيهَا	أَخْمَدْتَ بِالشَّرْقِ نِيرَانًا مُؤَجَّجَةً	٣٨
نِيرَانِهَا بِكَ فَانْفَقَتْ أَفَاعِيهَا	حَتَّى بُعِثَتْ عَلَيْهَا رَحْمَةٌ فَخَبِتْ	٣٩
وَلَا أَضَاعُ بِلَادًا أَنْتَ وَالْيَا	مَا ضَيَّعَ اللَّهُ قَوْمًا صَرَتْ تَمْلِكُهُمْ	٤٠

قال البحتري يمدح المتوكل :

- | | | |
|----|--------------------------------|--------------------------------|
| ١ | أنا فعى عند ليلى فرط حبيبها | ولوعة لى أديها وأخفيها |
| ٢ | أم لا تقارب ليلى من يقاربها | ولا تدانى بوصل من يدانىها؟ |
| ٣ | بيضاء أوقد خديها الصبا ، وسقى | أجفانها من مدام الراح ساقها |
| ٤ | فى حمرة الورد شكّل من تلّهبها | وللقضيب نصيب من تشبها |
| ٥ | قد أيقنت أنّى لم أرض كاشحها | فيها ، ولم أستمع من قول واشيها |
| ٦ | [ويوم جدّ بنا عنها الرّحيل على | صباة ، وحدا الأظعان حادها |
| ٧ | قامت تودّعنى عجلى وقد بدرت | سوابق من تؤام الدّمع تُجرىها |
| ٨ | واستكرت ظعننى عنها ، فقلت لها | إلى الخليفة أمضى العيس مضيها |
| ٩ | إلى إمام له ما كان من شرف | يُعدّ فى سالف الدنيا وباقيها |
| ١٠ | خليفة الله ! ما للمجد منصرف | إلا إلى أنعم أصبحت توليها |
| ١١ | فلا فضيلة إلا أنت لا بسها ، | ولا رعية إلا أنت راعيها |
| ١٢ | ملك كملك سليمان الذى خضعت | له البرية قاصيها ودانيها |
| ١٣ | وزلفة لك عند الله تُظهرها | لنا ببرهان ما تأتى وتبديها |
| ١٤ | لما تعبد محل الأرض واحتبست | عنا السحاب حتى ما نرجيها |
| ١٥ | وقمت مستسقى للمسلمين جرت | عز الغمام - وحلت من عزاليها |
| ١٦ | فلا غمامة إلا انهلّ وابلها | ولا قرارة إلا سال واديها |
| ١٧ | وطاعة الوحش إذ جاءتك من خرق | أحوى ، وأدمانة كحل ماقيها |
| ١٨ | كالكاعب الرود يخفى فى ترائبها | ردع العبير ، ويبدو فى تراقيها |
| ١٩ | ألفان جاءت على قدر مسارعة | إلى قبول الذى حاولته فيها |
| ٢٠ | إن سرت سارت ، وإن وقفتها وقفت | صورا إليك بالحاظ تواليها |
| ٢١ | يرعن منك إلى وجه يرين له | جلالة يكثر التسبيح رائيها |
| ٢٢ | حتى قطعت بها القاطول وافترقت | بالحير فى عرصة فيج نواحيها |
| ٢٣ | فنهريزك ورد من مواردها ، | وساحة التلّ مغنى من مغانيها |
| ٢٤ | لولا الذى عرفته فيك يومئذ | لما أطاعك وسط البيد عاصيها |
| ٢٥ | فضلان حزنتهما دون الملوك ، ولم | تظهر بنيلهما كبرا ولا تيبها |